

THE RECREATION OF THE AUTHOR'S INTENT IN LIGHT OF PATHOS
FROM OLD TESTAMENT NARRATIVES

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To my loving spouse, my companion for life

To my loving children, my vitality for life

Thank you

Expository preaching is the communication of a biblical concept, derived from and transmitted through a historical, grammatical, and literary study of a passage in its context, which the Holy Spirit first applies to the personality and experience of the preacher, then through the preacher, applies to the hearers.

— Haddon W. Robinson, *Biblical Preaching*

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ABBREVIATIONS

ToC: Table of Contents. You will see this abbreviation in the thesis-checklist and in our communication in the review process.

DMin: Doctor of Ministry. This may refer to the program or the degree, depending on context.

GCTS: Gordon-Conwell Theological Seminary

BDAG: Bauer, W., F. F. W. Danker, W. F. Arndt, and F. W. Gingrich, *Greek-English Lexicon of the New Testament and Other Early Christian Literature*. 3rd ed.

ABSTRACT

The purpose of this thesis has been to recreate the author's intended pathos from Old Testament narratives by exegeting and embodying pathos. It provides the rationale for why pathos should be included as a part of the biblical author's intent. Its content describes all that goes into the process: understanding of pathos in rhetoric, exegeting pathos from Old Testament narrative, and embodying pathos in sermons. The heart of this thesis, my handbook for exegeting pathos, has been included.

CHAPTER ONE

THE PROBLEM AND SETTING

Introduction

Everyone loves stories. People understand and remember stories with beginnings, endings, and plots. People come to know the world and their place in it through stories. Carol S. Witherall and her colleagues elucidate, “Whether narratives of history, present experience, or the imagination, stories call us to consider what we know, what we hope for, who we are, and what and whom we care about. . . . Narratives can also serve as an interpretive lens for reflecting the storied nature of human lives.”¹ Regarding the influence of stories, it is not surprising that more than sixty percent of Scripture is made up of biblical stories, and that God intends to understand communicate with His people through stories. The literary features of narrative—plot, character, setting, and point of view—engage listeners imaginatively and emotionally with the story through suspense, form, and identification. Considering the rhetorical role of the literary elements—especially plot and character—I believe pathos is crucial to exegesis in understanding the author’s intent since it helps him carry out his purpose.

Pathos refers to “feeling or emotion,”² and when it is used in discussions of persuasion, it is “all those materials and devices calculated to put the audience in a frame

¹ Martha Nussbaum, *Upheavals of Thought: The Intelligence of Emotions* (New York: Cambridge University, 2001), 243. Quoted in Karl Allen Kuhn, *The Heart of Biblical Narrative* (Minneapolis, MN: Fortress, 2009), 3.

² Thomas M. Conley, *Rhetoric in the European Tradition* (New York: Longman, 1990), 317. Quoted in Jeffrey Arthurs, “Pathos Needed: Why Reasonable Preachers Have Regard for Emotion,” in *The Art and Craft of Biblical Preaching: A Comprehensive Resource for Today’s Communicators*, eds. Haddon Robinson and Craig Brian Larson (Grand Rapids, MI: Zondervan, 2005), 591.

of mind suitable for the reception of the speaker's ideas."³ Pathos is one of key factors God the communicator intentionally employs to reveal His messages. Haddon Robinson says,

Some passages are alive with hope, some warn, some create a sense of joy, some flash with anger at injustice, others surge with triumph. A true expository sermon should create in the listener the mood it produced in the reader. . . . The task of the poet, the playwright, the artist, the prophet, and the preacher overlap at this point—to make people feel and see.⁴

Pathos plays a crucial role in comprehending the biblical authors' intention and God's communication, and I will expand that claim in chapter three, "Literature Review."

Pathos deserves a central place not only in biblical studies but also in homiletics—a more crucial place than it currently receives. Pathos plays a key role in communicating God's truth through biblical texts. The subject is important but tends to be neglected in conservative, evangelical exegesis and homiletics. In particular, the emotive impact of a biblical narrative is left unattended by preachers and biblical scholars. To confirm that claim, I survey five exegetical books and four homiletical books used as standard textbooks in evangelical circles to assess how much these books address pathos. As will be seen, the study of emotional impact is indeed neglected.

Inattention of Pathos in Exegesis Textbooks

The first book is Douglas Stuart's *Old Testament Exegesis*, which has been a standard textbook in the Old Testament exegesis classes at Gordon-Conwell Theological

³ Lester Thonssen and Baird A. Craig, *Speech Criticism: The Development of Standards for Rhetorical Appraisal* (New York: Roland, 1948), 358. Quoted in Jeffrey Arthurs, "Pathos Needed," 591.

⁴ Haddon Robinson, *Making a Difference in Preaching*, ed. Scott M. Gibson (Grand Rapids, MI: Baker, 1999), 82-83.

Seminary (GCTS) in South Hamilton, Massachusetts as well as many other schools for years. Stuart's book has been ranked as the number one in religious bibliographies and indexes on Amazon: "No exegetical guide for the Old Testament has been more widely used in training ministers and students to be faithful, careful interpreters of Scripture."⁵ Stuart suggests technically concrete ways of "how to perform exegesis—the science and art of interpreting biblical texts properly for understanding as well as proclamation."⁶ In addition to the guidance for full exegesis, it is admirable that Stuart specifies information designed for application—the job of preaching.

Stuart touches lightly on the topic of pathos in biblical texts, but he is not thorough. He categorizes literary types (identifying form and structure) contained in the Old Testament that can be indirectly related to pathos but does not develop that idea. According to Stuart, it is important to identify the specific type because that is what allows students to compare it to other such types elsewhere in the Bible, thus learning what elements in a given passage are typical for its literary form and what elements are unique.⁷ His concern is with dividing a periscope specifically into a few genres or forms and exegeting the text based on the categories. However, Stuart leaves the pathos of the texts largely unattended. Of course, he may imply that a full exegesis naturally results in a full understanding of the texts, even including the pathos of texts. Still, it makes a difference whether or not exegetes definitely pinpoint to what kind of pathos (emotion) a

⁵ Douglas Stuart, *Old Testament Exegesis: A Handbook for Students and Pastors*, 4th ed., fourth cover (Louisville: Westminster John Knox, 2009), 12.

⁶ A glossary of terms explains the sometimes bewildering language of biblical scholarship, and a list of frequent errors guides the student in avoiding common mistakes. Stuart, fourth cover.

⁷ Stuart, *Old Testament Exegesis*, 12.

biblical text conveys. Stuart's book primarily concentrates on scientific and technical steps of exegesis. When this happens, the pathos of the biblical text is neglected.

The next book is Gordon D. Fee's *New Testament Exegesis*. Fee's book, along with to Stuart's *Old Testament Exegesis*, standard texts for exegesis around the world—including Canada, South Korea, and Japan—for more than twenty years, providing a lucid step-by-step analysis of exegetical procedures and helping its readers understand the divine-human intention locked within the biblical text.⁸ Fee's book is ranked 18th in “Exegesis and Hermeneutics” and 20th in “New Testament” on Amazon. Given the fact that two of them among higher ranked books than Fee's book are Stuart's *Old Testament Exegesis* and Gorman's *Element of Biblical Exegesis* (these two books are included in the standard textbooks I survey), and that others primarily deal with the issue of hermeneutics, Fee's book deserves attention. *New Testament Exegesis* provides detailed introductions to standard reference works and instructions on how to use (and get the most out of) things like the critical apparatus, the *BDAG (Greek-English Lexicon of the New Testament and Other Early Christian Literature)* lexicon, and other texts. Fee provides a short guide for sermon exegesis as well.

Does Gordon Fee offer any hint of the importance of pathos in biblical texts? Like Douglas Stuart, Fee categorizes the whole New Testament books—Gospels, Epistles, Acts, and Revelation—and based on the categorization, he emphasizes technical exegetical steps. Whereas Fee may imply that exegetes can understand the pathos of a pericope as a result of the full exegesis, he does not strongly indicate that the pathos of texts plays a crucial role in figuring out the biblical authors' intention. Fee does not

⁸ Gordon D. Fee, *New Testament Exegesis: A Handbook for Students and Pastors*, 3rd ed., fourth cover (Louisville, KY: Westminster John Knox Press, 2002).

clearly leave room for pathos in his exegetical steps. As a result, pathos is overlooked in exegesis.

The next exegetical book is Robert Chisholm Jr.'s *From Exegesis to Exposition*. Chisholm's book is used as a textbook all over the United States including Dallas Theological Seminary, Denver Seminary, and Gordon-Conwell Theological Seminary. The author states in his opening chapter that this work is "designed to be a textbook for a second-year seminary course."⁹ Its contents are organized and presented for the express purpose of helping the reader develop a method for studying the Hebrew text in order to better communicate its message in the classroom and in the pulpit. Like Stuart and Fee, Chisholm suggests practical processes of how to move from exegesis to preaching. Furthermore, he provides examples of his sermons.

Does Chisholm cover the issue of pathos? Partly. Chisholm does categorize the biblical text into genres like Stuart and Fee, and he even explains it further. Chisholm shows the characteristics of Hebrew narrative: ingredients (setting, plot, character), and literary features (point of view, reported speech, repetition and variation, ambiguity and omission). Chisholm categorizes plot into seven types: tragedy, punitive story, negative example story, comedy, reward story, and admiration story.¹⁰ Chisholm understands the relation between pathos and the authors' intention although he does not explicitly mention that the pathos of the biblical texts should be considered as a part of the authors' meaning. Nevertheless, the pathos of biblical texts still seems to be unattended. This is because Chisholm does not mention clearly how God communicates to His people

⁹ Robert B. Chisholm Jr., *From Exegesis to Exposition: A Practical Guide to Using Biblical Hebrew* (Grand Rapids, MI: Baker Books, 1998), 9.

¹⁰ Leland Ryken, *How to Read the Bible as Literature* (Grand Rapids, MI: Zondervan, 1984), 53. Quoted in Chisholm Jr., *From Exegesis to Exposition*, 156-157.

through the literary features. Whereas Chisholm's book tells how to analyze basic ingredients of the biblical stories, it does not make a connection between pathos and the authorial intention so that his readers may not realize how God communicates with what he says. In comparison to other exegetical steps, Chisholm does not place weight on pathos; he allows only six pages for the plots and characterization out of the total 292 pages. Because of the low attention devoted to pathos, it is unattended in his book.

The next book I surveyed is *Interpreting the Old Testament: A Guide for Exegesis* edited by Craig Broyles. Broyles's book has been used as a textbook at many seminaries such as Trinity Evangelical Divinity School, Fuller Theological Seminary, and Denver Seminary. The book provides useful sources—different methodologies from those used to interpret the New Testament—to the Old Testament student having difficulties with the interpretive task. Whereas the book may seem to be deeper than other exegetical books because diverse scholars contribute to each chapter, it lacks the unity found with a single-authored book. Broyles's book provides students or preachers with crucial elements for the Old Testament exegesis and, additionally, offers practical examples for understanding and applying the Old Testament.

How does Broyles's book think of pathos in exegesis? Does he include it in his exegesis steps? On the one hand, Broyles's is similar to the exegetical textbooks above in the sense that he follows technical and scientific steps in exegesis. On the other hand, he is different because he clearly says that the mood of the text should be included in exegetical steps. In fact, in the chapter one, Broyles suggests identifying the mood of the text, including point of view, the form of characterization, style, and selectivity in the

literary analysis step.¹¹ He states, “Because biblical literature must be felt, not merely understood, we should also consider a passage’s mood or emotional content.”¹² Although Broyles makes this claim, neither does he suggest ways to identify the moods of the texts nor expand his idea.

The last book is Michael J. Gorman’s *Element of Biblical Exegesis*, which is used as a textbook at many seminaries in the United States—Trinity Evangelical Divinity School, Fuller Theological Seminary, Princeton Theological Seminary, etc.—as well as South Korea. Gorman’s book is ranked as 10th in Exegesis and Hermeneutics at Amazon, but its influence in exegesis should not be underestimated, given that the higher ranked books are mainly related to Hermeneutics. Gorman’s book divides the whole exegetical steps into seven distinct elements. For each of these steps, Gorman helps his readers (students, ministers, and preachers) develop exegetical skills by supplying a clear explanation, practical hints, and exercises. Gorman provides practical guidelines for writing a research exegesis paper by offering a few examples of exegesis papers.

Does Gorman teach students to consider the pathos of texts? Yes, he does, but he only discusses it within a few lines. In analyzing the texts, Gorman proposes fourteen basic questions about every passage regardless of genres or forms. Gorman subtly refers to pathos of the texts. One of them is “What is the tone, or mood, of the passage, and what elements convey that tone?”¹³ In the chapter summary, he uses the term “tone and mood,”¹⁴ arguing that it should be included as a basic question to analyze details of every

¹¹ Craig C. Broyles, ed., *Interpreting the Old Testament: A Guide for Exegesis* (Grand Rapids, MI: Baker Academic, 2001), 21.

¹² Broyles, *Interpreting the Old Testament*, 36.

¹³ Michael J. Gorman, *Element of Biblical Exegesis: A Basic Guide for Students and Ministers* (Grand Rapids, MI: Baker Academic, 2009), 104.

¹⁴ Gorman, *Element of Biblical Exegesis*, 124.

text. In comparison to other basic questions, however, Gorman does not devote room for identifying the tone and the mood of the biblical text. In fact, the phrase “tone and mood” appears only twice in two sentences from his book of roughly three hundred pages. So, he allows for examination of pathos in exegesis but does not leave enough room for it, similar to Broyles.

I have examined the extent to which five standard exegetical textbooks cover the pathos of the biblical texts. Taking all I mentioned into consideration, it is fair to say that the pathos of the biblical texts is not ignored but rather is *neglected* in exegesis.

Now, I carefully survey four homiletical textbooks to see if the pathos of the biblical texts is unattended. My concern is how these homiletical books instruct their readers to preach the authors’ intent. Pathos is part of authorial intention and should play a key role in the communication of God's truth through the biblical text.

Inattention of Pathos in Homiletic Textbooks

The first book I survey is John Albert Broadus’s classic homiletical textbook, *On the Preparation and Delivery of Sermons*. This book has been used as a homiletics textbook all over the United States and is designed for ministers, whether beginners or experienced. Published in 1870, Broadus’s book has gone through dozens of printings and many editions. It has been used by thousands of ministers and their fields, including those in Protestant missions to Japan and China.¹⁵

Broadus mentions the term “pathos” in many cases, but he mostly refers to the passion of preachers in their energy and delivery rather than as an element of authorial

¹⁵ John A. Broadus, *On the Preaching and Delivery of Sermons*, ed. Edwin C. Dargan, fourth cover (Birmingham, AL: Solid Ground Christian Books, 2005).

intention. First, Broadus mentions pathos in energy of style: “Passion—which in its milder and more tender forms we call pathos and in its highest form the sublime—has its effect upon the feelings, often by means of the imagination; and both force and passion aim at last to influence the will.”¹⁶ Another usage of the term occurs in the explanation of two opposite delivery styles. Broadus says, “Feeling that reading is a fault, he wishes to make amends by declaiming his sermon with a powerful pathos.”¹⁷ However, one example of pathos is implicitly in a relationship with that of the biblical passages. The reason I say “implicitly” is because Broadus uses pathos as a part of illustration. Stating that illustrations frequently serve to render a subject impressive by exciting some kindred or preparatory emotion, Broadus gives an example of the parable of the Prodigal Son: “the natural pathos of the story itself touch the heart, and prepares it to be all the more impressed by the thought of God’s readiness to welcome the returning sinner.”¹⁸ In summary, *On the Preparation and Delivery of Sermons* subtly mentions the pathos of the biblical story but is largely neglected as an issue of authorial intention.

The next book is John Stott’s *Between Two Worlds*. Since published in 1982, Stott’s book is translated into Korean, Chinese, and Spanish, and it has been used as a textbook around the world beyond English-speaking countries. Stott shows his readers how much confidence he has in the Word of God and in preaching. John Stott reflects, “I believe that nothing is better calculated to restore health and vitality to the Church or to its members into maturity in Christ than a recovery of true, biblical, contemporary

¹⁶ Broadus, *On the Preaching and Delivery of Sermons*, 380.

¹⁷ Broadus, *On the Preaching and Delivery of Sermons*, 448.

¹⁸ Broadus, *On the Preaching and Delivery of Sermons*, 227.

preaching.”¹⁹ His book provides precise, practical guidelines and perspectives needed for preachers. Stott discusses how to cultivate and overcome the obstacles to Bible study as well as how to prepare sermons, and he suggests thoughtful reflection on the preacher's responsibility to live out his message through sincerity, earnestness, courage, and humility.

Stott's book uncovers neither the pathos of the authorial intent, nor the pathos necessary to deliver the biblical author's intent. When Stott uses the term “emotion(s)” a number of times in the chapter on “Sincerity and Earnestness,” it is mainly connected to the passion balanced with reason in delivery. Offering examples of reconciliation of emotion with reason in preaching, Stott states that “what is needed today is the combination of reason and emotion, exposition and exhortation.”²⁰ To sum up, John Stott's book talks about emotion, but not in relation to the biblical text. Therefore, study of the pathos of the biblical texts is neglected.

The next book is Haddon Robinson's *Biblical Preaching: The Development and Delivery of Expository Messages*. It offers students, pastors, and Bible teachers expert guidance in the development and delivery of expository sermons. This book is a contemporary classic in its field, has sold over 300,000 copies and has been named “One of the 25 Most Influential Preaching Books of the Past 25 Years” by *Preaching* magazine.²¹

¹⁹ Although this quote comes from John Stott's different book *I Believe in Preaching* (London: Hodder & Stoughton Religious, 1998), it clearly describes Stott's heart and mind as well in his book *Between Two Worlds*.

²⁰ John Stott, *Between Two Worlds: The Challenge of Preaching Today* (Grand Rapids, MI: William B. Eerdmans, 1982), 281.

²¹ Michael Duduit, “The 25 Most Influential Preaching Books of the Past 25 Years, *Preaching: The Professional Journal for Ministry Leader*, February 5, 2010, accessed November 20, 2016, <https://www.preaching.com/resources/articles/the-25-most-influential-preaching-books-of-the-past-25-years>.

[An] outstanding introduction to the task of preparing and presenting biblical sermons. More than any other book of the past quarter century, *Biblical Preaching* has profoundly influenced a generation of evangelical preachers. Robinson's "Big Idea" preaching has shaped the thinking of thousands of expository preachers and been the major influence on many of those who teach preaching in today's classrooms. More than any other book of the past quarter century, *Biblical Preaching* has profoundly influenced a generation of evangelical preachers.²²

Haddon Robinson does not explicitly mention whether preachers deliver their sermons based on the terms such as the pathos, mood or tone of the given biblical passages.²³ However, a few pages imply his concern for them. The first instance appears in the section about "inductive arrangement." Proposing that listeners have to feel ("that could be me"), Robinson argues that preachers have "to feel their way back into the Scriptures": "Share Paul's fury as he wrote to the Galatians. Feel a knot in your stomach over Asaph's faith-shaking doubts in Psalm 73. Smell the stench of Job's sores. Experience Timothy's anxiety in feeling overmatched and undermanned by his assignment at Ephesus."²⁴ The next instance of Robinson's interest in the text's pathos is found in delivery. In general, effective sermons are composed of two elements: what we say and how we say it. In his consideration of the order of importance, Robinson states, "the ingredients comprising the sermon is thought, arrangement, language, voice, and gesture based on their importance, but the order is reversed in the priority of

²² Haddon Robinson, *Biblical Preaching: The Development and Delivery of Expository Messages*, 3rd ed., fourth cover (Grand Rapids, MI: Baker, 2014).

²³ Haddon Robinson explicitly mentions identifying the emotion of a biblical writer in his different book: "While the emotion of a writer may be more difficult to pin down than ideas and their development, every passage has a mood." Haddon Robinson, *Making a Difference in Preaching*, 82.

²⁴ Robinson, *Biblical Preaching*, 82.

impression.”²⁵ To put it differently, gestures and voice—the components of how we say things—play the most obvious and determinative role in preaching. Given the significance of the order of influence, Robinson argues that preachers should deliver the same image that the texts convey. To sum up, Robinson implies that pathos is present in the biblical text when he tells preachers to feel what the author feels. In Robinson’s case, it is hard to say the pathos of the biblical texts are neglected, but I believe that a standard textbook in homiletics should devote more space to pathos.

The next book I reviewed is Bryan Chapell’s *Christ-Centered Preaching: Redeeming the Expository Sermon*. Chapell’s book is used as a textbook all over the North America including Canada as well as Asian countries. *Christ-Centered Preaching* supplies complete guides to expository preaching, such as the basics of preparation, organization, and delivery. With the help of charts and creative learning exercises, Chapell shows how expository preaching can reveal the redemptive aims of Scripture and offers a comprehensive approach to the theory and practice of preaching. He also provides help for special preaching situations. The aim of this book is to teach them to preach the grace of all Scripture that “secures and enables relationship with the Savior thus making preaching a joy to the hearts of the preachers and strength to the God's people.”²⁶ Chapell provides a comprehensive guide to the theory and practice of expository preaching. Through his elaborate teaching tools, Chapell illustrates how

²⁵ Every empirical study of delivery and its effect on the outcome of a speech or sermon arrives at an identical conclusion: your delivery matters a great deal. Wayne N. Thompson, *Quantitative Research in Public Address and Communication* (New York: Random House, 1967), 83. Quoted in Robinson, *Biblical Preaching* 149.

²⁶ Bryan Chapell, *Christ-Centered Preaching: Redeeming the Expository Sermon* (Grand Rapids, MI: Baker Academic, 2005), 16.

expository preaching reveals the human soul's destiny in Christ's redemptive work, simultaneously concentrating on the concept of "Fallen Condition Focus."

Does Bryan Chapell uncover the pathos of biblical texts in homiletics? Chapell clearly recognizes the biblical authors' pathos, but he does not offer concrete steps to develop it. Chapell uses the term "pathos" related to the biblical author's rhetoric. For example, the term "pathos" appears when Chapell introduces Aristotle's three elements which compose every persuasive message: *logos*, *pathos*, and *ethos*.²⁷ Chapell shows an example of how the Apostle Paul employs the rhetorical concepts in his letters²⁸: "Our gospel came to you not simply with words [*logos*], but also with power, and with deep conviction [*pathos*]. You know how we lived [*ethos*] among you for your sake" (1 Thess 1:5). Another example implies that Chapell acknowledges pathos as a part of the biblical authors' intent: "Failing to speak with conviction (*pathos*) appropriate to one's subject and personality about the truths of eternity—to appear to be unmoved or unaffected by the joy of salvation or the plight of the lost—actually miscommunicates Scripture's meaning."²⁹ In spite of Chapell's understanding of pathos in relation to the authorial intention, pathos seems to be neglected because he does not spare sufficient room for how to expand it or how to develop it: 2 pages out of 386 pages. In summary, although Bryan Chapell understands that pathos is not only crucial to the preachers' communication with their listeners, but also it should be regarded as a part of authorial

²⁷ "Aristotle defines those terms as follows: *logos* refers to the verbal content of the message, including its craft and logic; *pathos* means the emotive features of a message, including the passion, fervor, and feeling that a speaker conveys and the listeners experience; *ethos* denotes the perceived character of the speaker, determined most significantly by the concern expressed for the listeners' welfare." Aristotle's belief (confirmed in countless modern studies) was that *ethos* is the most powerful component of persuasion. John Shaw, *The Character of a Pastor according to God's Heart* (Ligonier, PA: Soli Deo Gloria Publications, 1992), 3-4. Quoted in Chapell, *Christ-Centered Preaching*, 34.

²⁸ Chapell, *Christ-Centered Preaching*, 35.

²⁹ Chapell, *Christ-Centered Preaching*, 35.

intention, he does not have enough room for it. In this sense, it is assumed that the pathos is neglected in the homiletical camp.

Five standard exegetical books mainly deal with technical and scientific methods of interpretation, but rarely uncover the relationship between the pathos of texts and authorial intent. Of course, they suggest that students use different approaches based on biblical genres and sometimes they suggest that students figure out the tone of the texts, but their instruction is deficient. They do not devote attention to identifying emotional appeal as a part of the biblical author's intent which each pericope conveys. The neglect of pathos found in the exegetical area is also present in the homiletical area. I have surveyed four books that most evangelical schools have used as a textbook. Two of these homiletical books chiefly observe pathos in terms of preachers' emotional appeal in delivery, not to the key factor of authorial intention. However, Robinson and Chapell show that pathos should be regarded as a part of the biblical authorial intent. Robinson has room for the pathos of biblical texts, and he tells preachers to feel what the author feels and deliver the image the texts convey. Chapell suggests that preachers should not fail to miscommunicate Scriptural meaning by speaking without conviction of the truths of God. Nevertheless, even in Robinson's and Chapell's cases, they do give little space to this subject.

Purpose of Thesis-Project

In light of the importance of pathos and how it is neglected—even though not totally—in exegesis and homiletics, my research question for the thesis-project is: “How can the neglect of pathos in exegesis and homiletics be corrected so that a preacher can

recreate the authorial intention in regard to pathos?” I will answer that question by focusing on one genre of Scripture, Old Testament narrative, and draw conclusions for other genres as well. This thesis-project argues that the neglect of emotion in exegesis and homiletics and the recreation of the authorial intent in regard to pathos from Old Testament narratives can be corrected by “identifying the mood of the texts as a part of exegesis and by embodying the mood in sermon.”³⁰

³⁰ This idea is indebted to Jeffrey Arthurs. Arthurs suggests ways to upgrade pathos in exegesis, delivery, and arrangement: Including identification of mood as a part of exegesis, embodying the mood in the sermon, and surfacing need. Jeffrey D. Arthurs, “Pathos Needed: Why Reasonable Preachers Have Regard for Emotion,” in *The Art & Craft of Biblical Preaching: A Comprehension Resource for Today's Communicators*, eds. Haddon Robinson and Graig Brian Larson (Grand Rapids, MI: Zondervan, 2005), 591-595.

CHAPTER TWO

BIBLICAL/THEOLOGICAL FRAMEWORK

Preaching is characteristic of Christianity. No other religion has made the regular and frequent assembling of groups of people, to hear religious instruction and exhortation, an integral part of divine worship. . . . as far as is known preaching remains, both in origin and history, a peculiarly Christian institution.¹

—John A. Broadus, *On the Preparation and Delivery of Sermons*

Introduction

My thesis-project argues that the neglect of emotion in exegesis and homiletics and the re-creation of authorial intent regarding pathos from Old Testament narratives can be corrected by identifying the mood of the texts as a part of exegesis and by embodying the mood in sermon. This preaching project requires theological reflection. This is because preaching is best understood as a part of ministering the Word. It derives its theological character from the biblical basis for all aspects of the ministry of the Word. In this chapter, I study my subject through the lens of theology and establish its theological foundations.

Two areas of theology undergird my project: the theology of inspiration and the theology of preaching. First of all, I will describe my doctrine of inspiration. I believe that the Bible is inerrant. Additionally, I will argue that authorial intention includes pathos as the authors created literary/rhetorical documents. Next, I will explain my

¹ John A. Broadus, *On the Preparation and Delivery of Sermons*, ed. Edwin C. Dargan (Birmingham, AL: Solid Ground Christian Books, 2005), 1-2.

theology of preaching. I hold a conservative evangelical approach. Preachers are God's spokespeople, communicating his intentions to their congregations.

Theology of Inspiration

I agree with Millard J. Erickson's definition of the "Inspiration of the Bible." In *Christian Theology*, Erickson defines this term: "By inspiration of Scripture I mean that supernatural influence of the Holy Spirit on the Scripture writers which rendered their writings an accurate record of the revelation or which resulted in what they wrote actually being the Word of God."² How can one assure inspiration of the Bible? I assert the inspiration of Scripture in two ways: through internal evidence and external evidence.

Internal Evidence: The Bible's Claim of Inspiration

First and foremost, the Bible itself claims that all the words of Scripture are God's words (as well as words that were written down by men), and the words of Scripture are spoken by God. The Old Testament attests the divine inspiration of Scripture. When prophets spoke in God's name, every word they spoke came from God. God often said to speak "through the prophet (1 Kings 14:18, 16:12, 34; 2 Kings 9:36; 14:25; Jeremiah 37:2; Zechariah 7:7, 12); "Thus says the Lord," which appears hundreds of times (Genesis 6:7; 26:2; Exodus 6:2; 12:43; 1 Samuel 9:17; 1 Kings 9:3; Zechariah 4:6); When a prophet spoke in God's name in this way, every word he spoke had to come from God, or he would be a false prophet (cf. Numbers 22:38; Deuteronomy 18:18-20; Jeremiah 1:9;

² Millard J. Erickson, *Christian Theology* (Grand Rapids, MI: Baker Academic, 2013), 225. For a classic defense of this statement, see J. D. Woodbridge, *Biblical Authority* (Grand Rapids, MI: Zondervan, 1982).

14:14; 23:16-22; 29:31; Ezekiel 2:7; 13:1-16).³ Therefore, what the prophet says in God's name, God says. Of course, although these references were not employed by the biblical authors to prove that Scripture was inspired by the Spirit, they imply the inspiration. In these and other instances in the Old Testament, words that the prophets spoke can equally be referred to as words that God himself spoke. Thus, to disbelieve or disobey anything a prophet says is to disbelieve or disobey God Himself (Deuteronomy 18:19; 1 Samuel 10:8; 13:13-14; 15:3, 19, 23; 1 Kings 20:35, 36).⁴

In addition to the Old Testament's affirmation, the New Testament not only describes the Old Testament as "inspired," using a term literally meaning "God-breathed" (2 Timothy 3:16), but also affirms that the Holy Spirit carried along the prophets as they spoke the words of God (2 Peter 1:20-21).⁵ When the New Testament writers quote the Old Testament, they demonstrate their belief that the Old Testament derives from God himself (e.g., 2 Corinthians 6:16/Leviticus 26:12; Matthew 19:5/Genesis 2:24; Acts 4:25/Psalm 2:1; Romans 9:17/Exodus 9:16).⁶ Furthermore, various New Testament writers' views of other portions of the New Testament disclose their verdicts about the nature of the Bible.⁷

³ William W. Klein, Craig L. Blomberg, and Robert L. Hubbard, Jr., *Introduction to Biblical Interpretation* (Nashville, TN: Thomas Nelson, 2004), 144.

⁴ Wayne Grudem, *Systematic Theology: An Introduction to Biblical Doctrine* (Grand Rapids, MI: Zondervan, 2000), 74.

⁵ "Above all, you must understand that no prophecy of Scripture came about by the prophet's own interpretation of things. For prophecy never had its origin in the human will, but prophets, though human, spoke from God as they were carried along by the Holy Spirit" (2 Peter 1:19-21). All scripture citations are taken from the New International Version, 2011, unless otherwise noted.

⁶ Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*, 144.

⁷ Peter clearly views Paul's writings or letters in the same category as the "other Scriptures" (2 Peter 3:16). After employing the introductory formula, "for the Scripture says," Paul proceeds to quote from both Deuteronomy and (possible) Luke (1 Timothy 5:18/ Deuteronomy 25:4; Luke 10:7). In places Paul seems to express the recognition that the apostles' teaching parallels that of the Old Testament writers (1 Corinthians 2:13). John identifies his words with the "true words of God" (Revelation 19:9). Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*, 144.

Furthermore, Jesus' trust in the Bible is another witness of inspiration. In fact, Jesus not only accepted the authority of the Old Testament (John 10:35), but very often quoted from the Old Testament. Of course, in part we may infer this from the way he related to the view of the Bible by his dialogical opponents, the Pharisees. Jesus never hesitated to correct their misunderstanding or misinterpretations of the Bible, but he never challenged or corrected their view of the nature of Scripture. For example, Jesus spoke of the authority and permanence of the Scripture in John 10:35 and Matthew 5:18.⁸

The Words of Scripture self-attest to the full inspiration of it.⁹ Some argue that this is circular reasoning, and that is a fair critique. I would respond by pointing out external evidence. What other witnesses suggest full inspiration?

External Evidence

First, the fact that the Bible is characterized by both unity and diversity witnesses to full inspiration. No one would question the fact of the Bible's diversity;¹⁰ that is more difficult to imagine than its unity. It is generally agreed that at least forty human authors

⁸ "The Scripture cannot be broken" (John 10:35); "until heaven and earth disappear, not the smallest letter, not the least stroke of a pen, will by any means disappear from the Law until everything is accomplished" (Matthew 5:18). Two objects were regarded as sacred in the Israel of Jesus' day, the temple and the Scriptures. He did not hesitate to point out the transiency of the former, for not one stone would be left upon another (Matthew 24:2). There is a striking contrast between his attitude toward the Scriptures and his attitude toward the temple. Erickson, *Christian Theology*, 228.

⁹ The Words of Scripture are "self-attesting," so they cannot be "proved" to be God's words by appeal to any higher authority. For if an appeal to some higher authority (say, historical accuracy or logical consistency) were used to prove that the Bible is God's Word, then the Bible itself would not be our highest or absolute authority; it would be subordinate in authority to the thing to which we appealed to prove it to be God's Word. Grudem, *Systematic Theology*, 78.

¹⁰ Klein, Blomberg, and Hubbard summarize the diversities Scripture holds: The Bible exists as two very different "Testaments" written in three languages, in different cultures over a vast span of time. The Bible embodies a diverse collection of kinds of literature: legal, historical, poetic, prophetic, gospel, epistolary, and apocalyptic. Added to all this, the various authors write with distinct purposes, to different audiences, on different topics, and with varying emphasis. As well, in places, different portions of Scripture so closely parallel each other that most readers postulate a literary relationship between them and assume that their differences are motivated theologically or to achieve stylistic variation. Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*, 149.

composed the Bible over the span of more than 1,500 years, but this does not mean that the Bible is fragmented or haphazard. The sixty-six books of Scripture intertwine to tell a single glorious story—the story of God’s creation, humanity’s sin, and God’s provision for the redemption of his people through Jesus Christ, and, in particular, God’s covenants with humanity tie this storyline together throughout the Scriptures.¹¹

As for the unity of the Bible, both the Old Testament and the New Testament are interwoven through unifying themes. Klein, Blomberg, and Hubbard state the most common and narrower themes to flow through the whole Scriptures:

The most common themes are premise-fulfillment, type-antitype, salvation history, a relationship with the living God, intertextuality, and Christology; and the narrower themes are monotheism, God’s covenant faithfulness, God’s reign, righteousness, the covenants, election, grace and the response of obedience, the people of God, Exodus and new Exodus, creation and new creation, the existence of God, God as creator of a good world, the fall of humanity and the fact of election.¹²

Some critics may doubt whether these characteristics of the Bible can support the inspiration of Scripture. Here is an analogy: “What if for the next 100 years 40 people from your town decided to write one story called “How God saved humanity?” Generally speaking, it is hard to expect one single interwoven story from 40 authors during 100 years. If that is the case, it is completely impossible to anticipate the unity as well as the diversity in the Bible. However, the Bible maintains one single story throughout 1500 years from 40 authors. This external evidence witnesses to the inspiration of Scripture.

¹¹ Timothy Paul Jones, *How We Got the Bible* (Torrance, CA: Rose Publishing, 2015), 20.

¹² Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*, 148.

Moreover, there are more evidences that suggest the inspiration of the Bible. Fulfilled prophecy is one. The Old Testament prophesized the coming of Jesus hundreds of times, especially about Christ: place, circumstances, words spoken, and death (Isaiah 7:14; Micah 5:2). Hundreds of years later, according to the prophecy, Jesus came and fulfilled the prophecy. The inspired Words of God have influenced the course of human history more than any book. As Grudem notes, “it [the Bible] has continued changing the lives of millions of individuals through its history, that through it people come to find salvation, that it has a majestic beauty and a profound depth of teaching unmatched by any other book, and that it claims hundreds of times over to be God’s very words.”¹³

Despite the inspiration of Scripture, it does not imply dictation from God as the sole means of communication. The fact that all the words of Scripture are God’s words should not lead us to think that God dictated every word of Scripture to the human authors. According to Grudem, the Bible does not speak of only one type of process or one manner by which God communicated to the biblical authors what he wanted to be said, and in fact, there is indication of a wide variety of processes God used to bring about the desired result.¹⁴ The author of Hebrews says God spoke to our fathers by the prophets “in many and various ways.” I reflect on this issue further under the section “Authorial Intention including Pathos.” In addition, the fact that Scripture was inspired by the Spirit and is free from errors does not imply the need for interpretation. The Spirit does not inform us of Scripture’s meaning. That is, “the Spirit’s help does not replace the

¹³ Introducing this witness, Grudem notes that this evidence is useful but not finally convincing. He adds, “All of these arguments and others are useful to us and remove obstacles that might otherwise come in the way of our believing Scripture. But all of these arguments taken individually or together cannot finally be convincing.” Grudem, *Systematic Theology*, 78.

¹⁴ Grudem, *Systematic Theology*, 80.

need to interpret biblical passages according to the principles of language communication,” claim Klein, Blomberg, and Hubbard.¹⁵ In fact, people misunderstand Scripture. For example, Jesus’ disciples at times failed to understand the Old Testament and Jesus’ own teachings.¹⁶ There were times in the early church when Christians did not understand or agree on the teachings of the Old Testament or about the letters written by the apostles.¹⁷ In this sense, we need the methods of interpretation. Hermeneutics provides the means for acquiring an understanding of the Scriptures.¹⁸ To avoid possible mistakes in interpretation, the preacher needs methods and principles for guidance.

Given the fact that both internal and external evidences uniformly witness the inspiration of Scripture, we conclude that the Bible has originated from God and is His message to humans. This is my theological framework on the doctrine of Scripture.

The Bible itself claims that all words in Scripture are God’s words, and the words of Scripture are spoken by God. Both the Old Testament and the New Testament Scriptures affirm the inspiration of Scripture and this inspiration of the Bible covers the inerrancy of the Bible and the authorial intention of the Bible including paths.

¹⁵ Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*, 4.

¹⁶ Sometimes this was due to the fact they simply needed to wait for further events in this history of redemption, and especially in the life of Christ himself (See John 12:16; 13:7), or their own lack of faith or hardness of heart (Luke 24:25). Grudem, *Systematic Theology*, 108.

¹⁷ Here are examples: “the process of growth in the understanding concerning the implications of Gentile inclusion in the church (culminating in “much debate” [Acts 15:7] in the Jerusalem Council of Acts 15), or Peter’s misunderstanding of this issue (Galatians 2:11-15), or the frequent doctrinal and ethical issues that had to be corrected by the New Testament epistles.” Grudem, *Systematic Theology*, 108.

¹⁸ Of course, there are many disagreements about the meaning of Scripture throughout history. However, Grudem states, “This reminds us that the doctrine of the clarity of Scripture does not imply or suggest that all believers will agree on all the teaching of Scripture. Nevertheless, it does tell us something very important—that the problem always lies not with Scripture but with ourselves.” Grudem, *Systematic Theology*, 109.

Inerrancy

Scripture is inerrant, not in the sense of being absolutely precise by modern standards, but in the sense of making good its claims and achieving that measure of focused truth at which its authors aimed. Grudem defines inerrancy: “Scripture in the original manuscripts does not affirm anything that is contrary to fact.”¹⁹ The inerrancy of Scripture as a corollary of the doctrine of inspiration. According to Erickson, inerrancy asserts the following arguments:

First, Inerrancy pertains to what is affirmed or asserted rather than what is merely reported. Second, we must judge the truthfulness of Scripture in terms of its meaning in the cultural setting in which its statements were expressed. Third, the Bible’s assertions are fully true when judged in accordance with the purpose for which they were written. Fourth, reports of historical events and scientific matters are in phenomenal rather than technical language. Last, difficulties in explaining the biblical text should not be prejudged as indications of error.²⁰

How can we trust the inerrancy of the Bible?²¹ Of course, most passages which affirm the inspiration of Scripture support the inerrancy, but I add two witnesses to confirm the

¹⁹ Grudem also argues that absolute truthfulness in speech is consistent with some other types of statement, such as the following: “first, the Bible can be inerrant and still speak in the ordinary language of everyday speech; second, the Bible can be inerrant and still include loose or free quotations; third, it is consistent with inerrancy to have unusual or uncommon grammatical constructions in the Bible.” Grudem, *Systematic Theology*, 91-92.

²⁰ Erickson also stresses that inerrancy of the Bible is so important in the church because of its theological, historical, and epistemological reasons: “Theological importance means that Jesus, Paul, and others regarded and employed details of Scripture as authoritative. This argues for a view of the Bible as completely inspired by God, even to the selection of details within the text. Historical importance mentions that the church has historically held to the inerrancy of the Bible. There was down through the years of church history, a general belief in the complete dependability of the Bible. Epistemological importance means that our basis for holding to the truth of any theological proposition is that the Bible teaches it. Since the principle has been abrogated that whatever the Bible teaches is necessarily true, the mere fact that the Bible teaches these other propositions is an insufficient basis in itself for holding them.” Erickson, *Christian Theology*, 247, 256-258.

²¹ For challenges in inerrancy of Scripture, see Grudem, *Systematic Theology*, 92-99; Erickson, *Christian Theology*, 264-265; and Norman L. Geisler, *Systematic Theology in One Volume* (Minneapolis, MN: Bethany House, 2011), 192-196.

inerrancy biblically as well as historically. Most importantly, the words of Scripture are self-attesting. Of course, although the passages which affirm the inspiration of Scripture confirm the inerrancy, I add more references. For examples, David says to God, “You are God, and your words are true” (2 Samuel 7:28), and “the words of the LORD are flawless, like silver purified in a crucible, like gold refined seven times” (Psalm 12:6). Psalm 119:96 affirms that God’s commands are utterly perfect, representing the position of the Church through its history and that this presupposition alone does justice to the Bible’s character and its claims of truthfulness.²² Besides the Old Testament’s attestation, New Testament writers affirm the inerrancy of Scripture. Hebrews 6:18 mentions two unchangeable things (God’s oath and his promise) “in which it is impossible for God to lie.”²³ Grudem observes in Hebrews 6:18, “Here the author of Hebrews says not merely that God does not lie, but that it is not possible for him to lie. Although the immediate reference is only to oaths and promises, if it is impossible for God to lie in these utterances, then certainly it is impossible for him ever to lie.”²⁴

Moreover, church history asserts the inerrancy of Scripture. The early church leaders believed in the inerrancy of Scripture. Although the earliest Christians never used the words “inerrancy” and “infallibility,” church leaders affirmed Scripture as God’s inerrant and infallible revelation:

²² Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*, 146.

²³ “God did this so that, by two unchangeable things in which it is impossible for God to lie, we who have fled to take hold of the hope set before us may be greatly encouraged” (Hebrews 6:18).

²⁴ Jesus harshly rebukes those who tell the truth only when under oath (Matthew 5:33-37; 23:16-22). Grudem, *Systematic Theology*, 83.

- “You have searched the Scriptures, which are true and given by the Holy Spirit. You know that nothing unrighteous or counterfeit is written in them.”—Clement of Rome, first century
- “All Scripture, which has been given to us by God, [is] perfectly consistent. The Parables harmonize with the passage that are plain; and statements with a clearer meaning serve to explain the parables.”—Irenaeus of Lyons, second century
- “I am entirely convinced that no Scripture contradicts another.”—Justin Martyr, second century
- “The statements of Holy Scripture will never contradict the truth.”—Tertullian of Carthage, third century
- “I have learned to give respect and honor to the canonical books of Scripture. Regarding these books alone, I most firmly believe that their authors were completely free from error. If in these writings I am confused by anything which appears to me opposed to the truth, I do not hesitate to suppose that either the manuscript is faulty, or the translator has not caught the meaning of what was said, or I myself have failed to understand it.”—Augustine of Hippo, fifth century²⁵

Since “history is the laboratory in which theology test its ideas,” we must lead to the conclusion that “the departure from belief in complete trustworthiness of the Bible is a very serious step, not only in terms of what it does to this one doctrine, but even more in terms of what happens to other doctrines as a result.”²⁶

The inspiration of Scripture certifies that the Bible is truthful in all of its teachings. Besides, the inspiration of Scripture supports the biblical author’s intention, including pathos.

²⁵ Clement of Rome, *Letter to the Corinthians*, 45; Irenaeus, *Against Heresies*, 2:28:3; Justin Martyr, *Dialogue with Trypho*, 65; Augustine of Hippo, *Letters*, 82. Quoted in Jones, *How We Got the Bible*, 15.

²⁶ Erickson, *Christian Theology*, 252.

Authorial Intention Including Pathos

To understand the Bible, author, text, and reader each have an important play.²⁷ As every literature not merely has an author, but is shaped by his or her intention, the Bible is shaped and designed by the biblical authors' intent. Following basic speech act theory,²⁸ I believe the authors wrote texts to convey content and to effect responses in their readers. Klein, Blomberg, and Hubbard highlight the author's intention in Scripture: "God intended the Bible to function not as a mirror reflecting the readers and their meanings, but as a window into the worlds and meanings of the authors and the texts they produced."²⁹ I mean the original author's intent in the original context by the authorial intention. Gordon D. Fee and Douglas Stuart clearly state that the goal of exegesis is to find out what the original author intended, and the only proper control for hermeneutics is to be found in the original intent of the biblical text.³⁰ To put it differently, the true meaning of the biblical text for us is what God originally intended it to mean when it was first spoken.

Of course, there is still disagreement of what levels of meaning the biblical texts have, and, in particular, "reader-response" interpretation may invent that which was never

²⁷ Grant R. Osborne, *The Hermeneutical Spiral: A Comprehensive Introduction to Biblical Interpretation* (Downers Grove, IL: IVP Academics, 2006), 465. For the detail, see Osborne, "Appendices 1 and 2."

²⁸ Speech act theory was developed by J. L. Austin, *How to Do Things with Words* and John Searle, *Speech Acts*. Searle's influential *Speech Acts* deepens and expands Austin's position. Arguing that language has a performative function as well as an assertive dimension, Austin develops this in terms of three aspects of speech acts: the *locutionary* act is what a sentence means at the propositional level; the *illocutionary* act is what the sentence accomplishes (assertion, promise, and prediction); the *perlocutionary* act looks to the intended effects of the speech act (teaching, persuasion). J. L. Austin, *How to Do Things with Words*, eds. J. O. Urmson and M. Sbisa, 2nd ed. (Cambridge, MA: Harvard Univ. Press, 1975), 94-108.

²⁹ Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*, 185.

³⁰ Gordon D. Fee and Douglas Stuart, *How to Read the Bible for All Its Worth* (Grand Rapids, MI: Zondervan, 2003), 28.

envisioned in the original context.³¹ However, I posit the following: the author-encoded historical meaning of these texts. Klein, Blomberg, and Hubbard also underscore that an interpreter must aim at finding out author-centered historical meaning of the texts: “The biblical authors intended only one sense (historical sense) remains the sole legitimate object of exegesis. . . . Our goal is to understand the meaning of the book (or texts) the human writer (the shaper of the book’s final form) produced, while at the same time asserting that God’s intention is also bound up in that inspired text.”³² Andreas J. Kostenberger and Richard D. Patterson address the importance of the author-encoded historical meaning in interpretation. According to Kostenberger and Patterson, because the text of Scripture is shaped and intended by the authors, the interpreter must seek to understand the meaning the original authors intended to convey.³³ Norman L. Geisler also claims that the author’s meaning is the one given to it by the author, not the one attributed to it by the reader, and that there is only one meaning in a text, but there are many implications and applications.³⁴ Taking the importance of authorial intention into consideration, there is no excuse for interpretative arrogance that elevates the reader above text and author. This calls for respect not only for the intentions of the human

³¹ Klein, Blomberg, and Hubbard categorize the levels of authorial intention into five: “First, biblical authors intended only one sense (meanings, and this historical sense—what that text would have meant at the time written to its original readers—remains the sole legitimate object of exegesis; second, biblical authors intended to convey multiple meanings or levels of meanings in at least some of their writings; third, biblical authors intended only one sense, but that sense need not limit how later readers understand a text since perception always involves a creative interaction between text and reader; fourth, biblical authors intended only one sense, but unknown to them the Holy Spirit encoded in the text additional and hidden meaning(s); lastly, biblical authors intended only one sense, though later readers may employ creative exegetical techniques to discover additional valid senses not intended by the original authors.” Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*, 185.

³² Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*, 185, 187.

³³ Andreas J. Kostenberger and Richard D. Patterson, *Invitation to Biblical Interpretation: Exploring the Hermeneutical Triad of History, Literature, and Theology* (Grand Rapids, MI: Kregel Academic & Professional, 2011), 58.

³⁴ Norman L. Geisler, *Systematic Theology: In One Volume* (Minneapolis, MN: Bethany House, 2011), 127-128.

authors and of Scriptures but ultimately for God who chose to reveal himself through the Bible by his Holy Spirit. What it comes down to is that God's breathed Scripture has the biblical author's intention, and the intention is author-encoded historical meaning.

In addition to the author's historical intention, I argue that the pathos of the texts should be included in the divine author's intentions.³⁵ I have three reasons: first, the biblical author employed pathos to achieve goals; second, the biblical author created literary documents; third, the biblical author produced rhetorical documents.

The Bible's Use of Pathos through the Emotions of Both Human and God

The first reason why I argue that pathos should be included as a part of authorial intention is because the emotions of both God and men are described in the Bible in many ways and because through the emotions the author intends to persuade his readers to achieve his goal. In fact, the emotions of both God and men are described in the Bible in different ways. First of all, human emotions are evident in Scripture. While arguing that the biblical authors intended emotional appeal as a part of their intent, Pratt observes how human emotions occurs in Scripture, especially in the Old Testament. For example, the author explicitly depicts human's emotions, such as Abram's terror (Genesis 15:12), Isaac feeling comforted (Genesis 24:67), and women singing and dancing for joy (1 Samuel 18:6). The authors depict emotional qualities through characters' words (Genesis

³⁵ Arguing that emotional appeal in Scripture is closely related to the biblical authors' intent, Kuhn explains why scholars should enter the emotional fray of biblical genre (in his case, narrative): 1) investigating the pathos of a biblical text help us better understand its literary and rhetorical function within the wider narrative. 2) By virtue of their training in literary/narrative criticism and rhetorical theory, scholars are especially well positioned to discern how pathos may be employed by biblical writers and to teach others how the biblical author's use of pathos is reflected in the shaping of the text. Karl Allen Kuhn, *The Heart of Biblical Narrative: Rediscovering Biblical Appeal to the Emotions* (Minneapolis, MN: Fortress Press, 2009), 28.

18:12) and actions (Genesis 17:1-2); lastly, many times the emotional reactions of characters were so ordinary and predictable that the Old Testament writers saw little need to state them explicitly. Instead, they expected their audiences to see these attitudes through sympathetic reading by asking, “What would I be feeling if I were in that situation?”³⁶ According to Pratt, when an author describe emotion of characters, he expects his readers to experience same effect.

Not only are human emotions evident in the Old Testament, but also in the New Testament. “The writers of Scripture were not passive robots; they were real human beings, and their emotion is expressed in their books,” claims Geisler.³⁷ The examples are evident in Pauline letters. Paul expresses great anger not only over Israel (Romans 9:2), but also over the Galatians (Galatians 3:1); Paul appeals to the emotions to bring out heavy topics and to convince his audience (Galatians 4:12-20); melancholy and loneliness are visible in prison (2 Timothy 4:9-16); and finally, Paul feels joy whenever he prays for Philippians (Philemon 1:4). The Apostle Paul uses pathos not only to elicit emotion in his reader, but also convince them to reach his goals.

Moreover, divine emotion is apparent in Scripture, and the author employs pathos to persuade his reader to experience same or implied feelings he intends. Pratt observes how God’s emotions stand out in several ways: writers explicitly state how God feels, such as the Lord’s anger (1 Kings 11:9); writers show how God feels through His words (Genesis 6:7); writers imply that God reacted emotionally (1 Samuel 16:13-14; 2:17).³⁸ When the author pictures the divine emotions such as anger, regret, or joy, he does not

³⁶ Pratt, *He Gave Us Stories*, 260-262.

³⁷ Norman Geisler, *Systematic Theology, Volume One* (Minneapolis, MN: Bethany House, 2002), 253.

³⁸ Pratt, *He Gave Us Stories*, 262.

just inform his reader of them, but intends a rhetorical effect, such as stirring the same feeling or implied ones. God's emotions are expressed in various ways, and the author intends to achieve his goal by eliciting emotions in his reader.

Given the fact that the biblical author tries to accomplish his goals through emotional expression, I argue that pathos should be included as a part of authorial intention. Besides, the literary/rhetorical aspect of Scripture offers a theological foundation to consider pathos as a part of the biblical authors' intention in the sense that the Bible has the literary features, and they elicit emotions within the audience.

The Bible as Literary Art

The second reason why pathos should be included as a part of authorial intention is that the biblical authors wrote the Bible in various literary forms. As God allowed personality and emotion to come through in the writing of Scripture, He allowed literary art as well.³⁹ The biblical authors created literary documents, and human emotion is crucial when literary art is created. There is evidence in Scripture that literary art was part of the process of inspiration. Geisler claims,

³⁹ This is called a "dual authorship" of Scripture, and it affirms that human authorship is a part of the doctrine of the inspiration of Scripture, and human authorship includes literary art. Peter Adam summarizes, "God is the author of every part of Scripture through his Spirit, yet at the same time he did not exercise his authorship without involving human authors at every point." Adam, *Speaking God's Words*, 104. J. I. Packer describes this dual authorship in this way: "[God] was well able to prepare, equip and overrule sinful human writers so that they wrote nothing but what he intended; and the Scripture tells us that this is what in fact he did. We are to think of the Spirit's inspiring activity, and for that matter, of all his regular operations in and upon personality as concursive; that is, as exercised in, through and by means of the writers' own activity, in such a way that their thinking and writing was both free and spontaneous on their part and divinely elicited and controlled, and what they wrote was not only their work but also God's work." J. I. Packer, *Fundamentalism and the Word of God* (Grand Rapids, MI: Eerdmans, 1958), 80. For more argument, see Wane Grudem, *Systematic Theology* (Grand Rapids, MI: Zondervan, 2000), 81.

Judging by the various vocabulary, grammar, styles, figures of speech, and human interest of the various authors, God did not disregard the personalities and culture of the biblical writers. In the process of inspiration human authors exercised freedom, employed literary skill, communicated in the language and culture in which they lived, and literary style to faithfully communicate God's message.⁴⁰

The doctrine of inspiration also supports the idea that God does not override human personality or literary styles. The Chicago Conference on Biblical Inerrancy states, "We affirm that God, in His work of inspiration utilized the distinctive personalities and literary styles of the writers whom He had chosen and prepared. We deny that God, in causing these writers to use the very words that He chose, overrode their personalities."⁴¹ Inspiration supports the idea that God employed literature to communicate His message with His people.

According to Jeffrey Arthurs, the Bible includes the characteristics of literature. Common features in definitions of literature are as follows: Universal quality, seriousness of thought and/or beauty of form, heightened emotion, and employment of a heavy freight of imagery.⁴² Biblical literature embraces these elements of literature as well. Leland Ryken states that the Bible is a mixture of genres—some literary, some expository, and some mixed, and that the major literary genres in the Bible are narrative or story, poetry (especially lyric poetry), proverb, and visionary writing (including prophecy and apocalypse).⁴³

⁴⁰ Geisler, *Systematic Theology*, 253.

⁴¹ In 1978, more than 300 Christian leaders—including John MacArthur, R. C. Sproul, Francis Schaeffer, J. I. Packer, Carl F. H. Henry, and Walter C. Kaiser, Jr.—gathered in Chicago. There, they developed a statement that clarified the meaning and implication of biblical inerrancy. International Council on Biblical Inerrancy, *Chicago Statement on Biblical Inerrancy*, October, 1978, accessed December 13, 2016. http://www.etsjets.org/files/documents/Chicago_Statement.pdf.

⁴² Jeffrey D. Arthurs, lecture notes for Doctor of Ministry: Preaching with Variety, 2014.

⁴³ Leland Ryken, *How to Read the Bible as Literature* (Grand Rapids, MI: Zondervan, 1984), 26.

The Bible is a literary form, and its literary features elicit emotions in its readers. This is one of the reasons why we should consider pathos as a part of authorial intention but also as a rhetorical form. Not only is the Bible a literary form, it is also a rhetorical one.

The Bible as Rhetoric

The third reason why I argue that pathos should be included as a part of authorial intention is that the biblical authors produced a rhetorical document to influence its listeners/readers when God inspired Scripture. This claim advocates the crucial role of pathos in identifying an author's intent. Pathos refers to emotional appeal in rhetoric.⁴⁴ Since every biblical genre has a certain literary form, and that form has rhetorical effects, the Bible should be considered not only as a literary form but also a rhetorical form. I agree with Arthurs' definition of rhetoric, "The use of symbols, primarily words, to influence an audience."⁴⁵ As is implied in Arthurs' definition, rhetoric employs a variety of communicative methods, and its purpose is to influence listeners emotionally, cognitively, and/or volitionally. Many biblical references indicate that the Bible aims to influence a listener. For example, 2 Timothy 3:16-17 clearly demonstrates that God

⁴⁴ In rhetoric, pathos is an emotional appeal made to persuade the audience by putting them into a certain frame of mind. This definition is discovered when Aristotle (384-322 BC) discusses the three modes of persuasion. He says, "The first mode of persuasion depends on the personal character of the speaker [*ethos*]; the second on putting the audience into a certain frame of mind [*pathos*]; the third on the proof, or apparent proof, provided by the words of the speech itself [*logos*]." Aristotle, *On Rhetoric: A Theory of Civic Discourse*, trans. George A. Kennedy, 2nd ed. (New York: Oxford University Press, 2007), 1.2.4-6.

⁴⁵ For more definitions of rhetoric, see Wayne C. Booth, *The Rhetoric of Rhetoric* (London: Blackwell, 2004), 4-8. "The Bible as Literature and Rhetoric" is one of Jeffrey Arthurs' key lectures in his preaching classes. According to him, "The Bible is literature and rhetoric, and these qualities come together in a study of genre. Every genre has its own literary form and that form has rhetoric effects." For examples, Psalms have parallelism and figurative language; Narrative has plot, character, and setting; Parables have analogy and rudimentary qualities of narrative. Arthurs, lecture notes, 2014.

intended to influence his listeners: “All Scripture is God-breathed and is useful for teaching, rebuking, correcting and training in righteousness, so that the servant of God may be thoroughly equipped for every good work.” I believe that the purpose of the original authors is more than mere artistry. It also includes rhetoric.

There are more scholars who argue for the rhetorical aspect of Scripture. Bernard Ramm says, “Holy Scripture is not a theoretical book of theological abstraction, but a book that intends to have a mighty influence on the lives of its readers.”⁴⁶ In addition, Dale Patrick and Allen Scult state, “The Bible’s main form of exposition, the narrative, is most appropriately characterized as primary rhetoric, its primary objective being to persuade its audience.”⁴⁷ John Sailhamer emphasizes that the authors through the texts intended to communicate: “A text is . . . an embodiment of an author’s intention, that is a strategy designed to carry out that intention.”⁴⁸ God is both an artist and a persuader. He reveals himself and his intention with skill, and he influences his audience with purpose.⁴⁹

The God’s inspired Scripture is shaped and aimed by the author’s intent. The author’s intention includes pathos in the sense that the biblical author uses pathos to

⁴⁶ Bernard Ramm, *Protestant Biblical Interpretation*, 3rd ed. (Grand Rapids, MI: Baker, 1985), 113.

⁴⁷ Dale Patrick and Allen Scult, *Rhetoric and Biblical Interpretation* (Sheffield, SCT: Almond Press, 1990), 29.

⁴⁸ John Sailhamer, *Introduction to Old Testament Theology* (Grand Rapids, MI: Baker, 1995), 46-47.

⁴⁹ Karl Allen Kuhn explains that emotional rhetoric is crucial in better understanding the author’s intent. He says, “By attending to the affective dimensions of a passage, we may be in a better position to discern the voice implied by the author. We have the potential of developing an author’s “emotional repertoire,” which can also help us to discern the voice we should infer within individual passages. Another important benefit our attention to pathos might offer is that our affective response to characters and events might help us fill in “narrative gaps” in a manner invited by the author. . . . another contribution our investigation of pathos can offer our exegesis is that when different readings for a passage are proposed, affective analysis can be employed to determine which reading is more consistent with the affective tendencies and rhetorical interests of the author.” Kuhn, *The Heart of Biblical Narrative*, 57-59.

achieve his goals by stirring emotions in the reader and that the author produced literary/rhetorical document in shaping the Bible.

In summary, all the words of Scripture are God's words (as well as words that were written down by men), and the words of Scripture are inspired (spoken) by God. The inspiration of Scripture ensures inerrancy of Scripture as well as the authorial intention, including pathos. Additionally, the inspired Word of God offers a theological foundation for preaching.

Theology of Preaching

Preach the word; be ready in season and out of season; reprove, rebuke, and exhort, with complete patience and teaching. (2 Timothy 4:2)

Preaching is a commission. A theology of preaching begins with the humble acknowledgment that preaching is not a human invention but a gracious creation of God and a central part of His revealed will for the church. The theology of preaching is rooted in Scripture and revealed in the unfolding story of the church, and the protagonist of the Bible is undoubtedly God Himself. For that reason, preaching is from God, through God, and to God (Romans 11:26). In this section, I expound on the theology of preaching by answering three questions: Why do we preach? What do we preach? And how do we preach? The answers are founded on the works of the Trinitarian God: God the Father who speaks, God the Son who saves, and God the Holy Spirit who illuminates. I will begin with the first question.

Motive of Preaching

Why do we preach? We preach because God speaks, inspires the Bible, and commands us to preach. This motive of preaching is related to the work of God the Father who speaks. I elucidate the work of God as the reason for preaching.

God Speaks

The first motive why we preach is because God speaks. R. Albert Mohler writes, True preaching begins with this confession: we preach because God has spoken. That fundamental conviction is the fulcrum of the Christian faith and of Christian preaching. The Creator God of the universe, the omniscient, omnipotent, omnipresent Lord chose of His own sovereign will to reveal Himself to us. Supreme and complete in His holiness, needing in nothing and hidden from our view, God condescended to speak to us—even to reveal Himself to us.”⁵⁰

A careful study of Scripture proves that the God of the Bible is a God who speaks. Peter Adams correctly asserts, “The first great theological foundation for preaching is that God has spoken. His words remain powerful, and that without this historic revelation of God in words there can be no ministry of God. If God is dumb, we may speak, but we cannot speak God’s words, for there are none to speak.”⁵¹

The Scriptures explicitly affirm that God speaks. Hebrews 1:1-2 says, “In the past God spoke to our ancestors through the prophets at many times and in various ways, but in these last days he has spoken to us by his Son, whom he appointed heir of all things, and through whom also he made the universe.” To put it differently, it seems obvious that

⁵⁰ R. Albert Mohler, “A Theology of Preaching,” in *Handbook of Contemporary Preaching*, ed. Michael Duduit (Nashville, TN: Broadman Press, 1992), 14.

⁵¹ Peter Adam, *Speaking God’s Words: A Practical Theology of Preaching* (Vancouver, CAN: Regent College Publishing, 2004), 15.

the God who ‘spoke, and it came to be’ (Psalm 33:9) in creation, the God who spoke at Sinai, who spoke “in many and various ways of by the prophets,” has spoken too by his Son (Hebrews 1:1-2).⁵²

In addition, the Scriptures implicitly attest the God who speaks. The evidence is found in the Bible’s argument against idolatry, in its teaching on humankind made in God’s image, and in the incarnation.⁵³ The feature of idolatry is contrast to God of Israel who speaks.⁵⁴ Besides, God, the speaking God, makes humans in his own image and speaks to them. Human’s speech and hearing are a sign that God speaks and hears (Psalm 94:9-10). Furthermore, the doctrine of the incarnation assumes that God is a speaking God. Jesus claims that he speaks as God (John 6:26, 32, 47, 53). The words of Jesus reflect the God who speaks, and Jesus also forms his life in every word that comes from the mouth of God (Matthew 4:4).

Preaching must begin and end with what God has spoken concerning Himself. Preaching is bearing witness to what God has spoken concerning Himself. This is the first theological reason why we preach. The Scriptures not only explicitly but implicitly attest to the God who speaks.

God Inspires Scripture

The second motive why we preach is because God inspires Scripture; the Bible is the inspired, inerrant Word of God. This theological stance has implications for my theology of preaching. One implication is that we preach because God who speaks

⁵² Adam, *Speaking God’s Words*, 16.

⁵³ Adam, *Speaking God’s Words*, 16-17.

⁵⁴ “Our God is in heaven; he does whatever pleases him. But their idols are silver and gold, made by human hands. They have mouths, but cannot speak, eyes, but cannot see” (Psalm 115:3-5).

inspires human authors to write the Bible as His written words. Briefly reviewing the history of the written form of Scripture, God's address to his people on mount Sinai was succeeded to the next generations—at the time of Josiah (2 Chronicles 34) and at the time of Ezra (Nehemiah 8)—and is beautifully stated in New Testament times.⁵⁵ In later prophets, the writing ministry continues, especially when the message is of obvious importance for a later generation. The Old Testament testifies Scripture itself as the written Word of God.

In addition, the New Testament not only assumes the inscripturation of the cumulative revelation, but also believes that because the Old Testament Scriptures point forward to Christ, it is those who believe in the Lord Jesus who are now addressed by God through those same Scriptures.⁵⁶ In Romans 14 Paul quotes God's words in Isaiah for his own hearers.⁵⁷ Besides, the New Testament (John 20:30-31) is the product of the inscripturation of revelation in and about Jesus Christ.⁵⁸

Scripture bears witness itself as the written Word of God. This is the second reason why we preach. The next reason for preaching is God's commission to His people.

God Calls Us to Preach

The third motive why we preach is that God calls us to preach. The God who speaks and inspires the Bible has commissioned his servants to go and preach His word. The authority of preaching comes from God's entrustment. Preaching depends not only

⁵⁵ Adam, *Speaking God's Words*, 29.

⁵⁶ Adam, *Speaking God's Words*, 31.

⁵⁷ "For it is written, 'As I live, says the Lord, every knee shall bow to me, and every tongue shall give praise to God.' So then, each of us will be accountable to God" (Romans 14:11-12).

⁵⁸ "Jesus performed many other signs in the presence of his disciples, which are not recorded in this book. But these are written that you may believe that Jesus is the Messiah, the Son of God, and that by believing you may have life in his name" (John 20:30-31).

on having a God-given source, the Bible, but also a God-given commission to preach and teach people to respond.⁵⁹ The “God-given commission to preach” originated from the Scriptures. Moses is a great example of one whom God gives his words to in order that he might then pass it on to others. Isaiah is called to speak on behalf of God (Isaiah 6:8–13). Jesus commanded it as part of the Great Commission (Matthew 28:19–20). And Paul exhorts Timothy to “Preach the Word” (2 Timothy 4:2). Since then—after the Apostles—Christian communities have been communities in which the ministry of the Word continues, both through the work of the teaching elders, and through the ministry of all the members of the churches.⁶⁰ In other words, God has called the church to speak of Him on the basis of His Word and deeds.

However, the fact that God has chosen finite, fragile humans to preach reminds us to be humble. True preaching is not an exhibition of a preacher’s brilliance or intelligence, but an exposition of God’s word. Jesus commanded His disciples to preach the Good News with an authority that is based on the Scriptures. God the Lord commands His people to “Preach the word; be prepared in season and out of season; correct, rebuke and encourage with great patience and careful instruction” (2 Timothy 4:2).

This Bible-based preaching is possible only when the preacher stands in submission to the text of Scripture.⁶¹ We are called not only to preach, but to preach the

⁵⁹ Adam, *Speaking God’s Words*, 37.

⁶⁰ Adam, *Speaking God’s Words*, 54.

⁶¹ Sidney Greidanus states that preachers today do not receive their message directly from God the way the prophets did. Nor can preachers today claim with the apostles that they were “eyewitnesses” (2 Peter 1:16, cf. Luke 1:2). Keeping in mind the great difference between preachers then and preacher now, Greidanus highlights the preacher’s submission to the text of Scripture: “Provided their sermons are biblical, preachers today may claim to bring the word of God. Today’s preachers are dependent on the Scriptures as their source of revelation. The high view of preaching can never be the boast of preachers, of course; it can only underscore their responsibility. For with the prophets we notice that their authority did not reside, ultimately, in their calling or office but in the words they spoke, whether they were from the Lord. So it is with preachers today: they have a word from the Lord, but only if they speak the Lord’s word.

Word. He who spoke a word and brought a world into being created us from the dust. God has chosen enlivened dust—and all creation—to bear testimony to His glory.⁶² This is the humble origin of a preacher. Moreover, a preacher can be humble by acknowledging God who speaks as Lord. Mohler notes, “Acknowledging is to surrender the preaching event in an act of glad submission. Preaching thus becomes the occasion for the Word of the Lord to break forth anew. This occasion itself represents the divine initiative, for it is God Himself, and not the preacher, who controls His word.”⁶³

In summary, we have studied the reasons for preaching. God has spoken, it is written, and God has also instructed us to preach the word. Now I will address the next question: What do we preach? This area reflects the work of God the Son who saves.

Message of Preaching

What do we preach? We preach the Son who saves—Jesus Christ—as the focus of the Scriptures: His incarnation, redemption, resurrection, and instruction. The Bible is all about Christ Jesus. Bryan Chapell writes, “The entire Bible is Christ-centered because his redemptive work in all of its incarnational, atoning, arising, interceding, and reigning dimensions is the capstone of all of God’s revelation of his dealing with his people.”⁶⁴ If the Bible is what we preach, and the center of the Bible is Christ, then we must proclaim the good news of Jesus Christ and teach Christians to follow what He taught. There are

The only norm we have today for judging whether preachers speak the word of the Lord is the Bible.” Greidanus, *The Modern Preacher and the Ancient Text*, 9.

⁶² Mohler, “A Theology of Preaching,” 15.

⁶³ Mohler, “A Theology of Preaching,” 15.

⁶⁴ Bryan Chapell, *Christ-Centered Preaching: Redeeming the Expository Sermon* (Grand Rapids, MI: Baker Academic, 2005), 276.

four aspects of the person and work of Christ that are foundational to making him the focus of our preaching.

Christ's Incarnation

The first message we preach is on the incarnation of Jesus. This is the core of Christian confession: "The Word became flesh and made his dwelling among us. We have seen his glory, the glory of the one and only Son, who came from the Father, full of grace and truth" (John 1:14); 2 Corinthians 5:19 says, "God was in Christ, reconciling the world unto Himself" (2 Corinthians 5:19). Incarnation was God's starting point to save His sinned people and reconcile them to Himself. In this sense, "Preaching is one mean by which the redeemed bear witness to the Son who saves. That message of divine salvation, the unmerited act of God in Christ, is the criterion by which all preaching is to be judged," says Mohler.⁶⁵ We preach on God's incarnation in Christ that God has made Himself known in His Son, through whom He has also made provision for our salvation.

Christ's Redemption

The second message we preach is on Christ's redemption. Mohler states the role of the cross in God's revelation and salvation: "If preaching takes its ground and derives its power from God's revelation in the Son, then the cross looms as the paramount symbol and event of Christian proclamation."⁶⁶ Paul emphasized the message of the cross must be the definitive criterion of preaching. Paul says, "We preach not ourselves," pressed Paul, "but Jesus Christ as Lord" (2 Corinthians 4:5). Paul wrote to the Corinthian

⁶⁵ Mohler, "A Theology of Preaching," 16.

⁶⁶ Mohler, "A Theology of Preaching," 17.

believers about this gospel saying, “For I delivered to you as of first importance what I also received, that Christ died for our sins according to the Scriptures, and that He was buried, and that He was raised on the third day according to the Scriptures” (1 Corinthians 15:3–4). This verse refers to the process Jesus endured to obtain our redemption. Ultimately, Jesus came to purchase our redemption (Mark 10:45; Galatians 3:13; Ephesians 1:7; Romans 3:24). Thus, our preaching must direct its attention to proclaiming the truth that Jesus came to redeem lost man. John Piper supports this and claims that the cross of Christ is the ground for preaching:

Now I hope you can see in all this that what God achieved in the cross of Christ is the warrant or ground of preaching. . . . the cross as the ground of the validity of preaching, the cross has brought together two goals of preaching: (1) the vindication and exaltation of God’s glory and (2) the hope and joy and gladness of sinful man. . . . the cross is also the ground of the humility of preaching because the cross is the power of God to crucify the pride of both preacher and congregation.⁶⁷

The preaching of the cross “is foolishness to those who are perishing, but to those of us who are being saved, it is the power of God” (1 Corinthians 1:18). This is the message we preach.

Christ’s Resurrection

The third message we preach is on Christ’s resurrection. This is the most hopeful message of the Son one can share. Arguing that the resurrection of Jesus is a theology of glory, Mohler says, “A theology of preaching includes both a ‘theology of cross’ and a ‘theology of glory.’ The glory is not the possession of the church, much less the preacher,

⁶⁷ John Piper, *The Supremacy of God in Preaching* (Grand Rapids, MI: BakerBooks, 2004), 36.

but of God Himself. The cross brings the ellipse of all human pretensions and enlightenment, but the empty tomb reveals the radiant sunrise of God's personal glory."⁶⁸ Paul highlights the importance of resurrection: "And if Christ has not been raised, our preaching is useless and so is your faith" (1 Corinthians 15:14). The message of resurrection restores a broken relationship. When Adam sinned in the garden, the perfect world that God had created fell. From that point forward, Christ came not only for our redemption, but for our restoration. This is at the heart of Paul's comment in Colossians 1:28.⁶⁹ To present every one with the resurrection of Christ requires restoring man to the image of God in which he was first created. While the believer needs to be reminded of the gospel, the heart of their greatest need now is how to be restored.

We not only proclaim Christ's works (incarnation, redemption, and resurrection) but we also instruct and exhort folks who are in the covenant.

Christ's Teaching (catechesis and didache)

The last message we preach on Christ's teaching: catechesis and didache. First, we preach catechesis⁷⁰—instruction in Christian doctrine based on the gospel—so that converts may establish their biblical foundation on biblical teaching. Catechesis follows evangelization and is instructional, presenting the message of salvation with a view to initiating the convert into the Christian life and the mystery of Christ, either before or

⁶⁸ Mohler, "A Theology of Preaching," 18.

⁶⁹ "We proclaim Him, admonishing every man and teaching every man with all wisdom, so that we may present every man complete in Christ" (Colossians 1:28).

⁷⁰ The English word catechesis was inherited from the Latin language, which took the word directly from the Greek (κατηχέω). It is used by St. Paul several times to describe instruction in Christian doctrine based on the gospel. (Romans 2:18; 1 Corinthians 14:19, Galatians 6:6) It is a term that came to signify all fundamental religious instruction imparted by the church. Johann Michael Reu, *Catechetics: Or, Theory and Practice of Religious Instruction*, 2nd ed. (Chicago: Wartburg Publishing House, 1927), 3.

after baptism. When people respond to that gospel, are baptized and received into the visible church, preaching catechesis helps them undergo a regular, systematic exposure to the teaching of the apostles: God's creation, humans' sin, the Ten Commandments, baptism, the Lord Supper, etc. By giving a solid base from which to "keep growing in the grace and knowledge of our Lord and Savior Jesus Christ" (2 Peter 3:17), a preacher educates God's people to be equipped biblically as well as doctrinally.⁷¹ We should faithfully teach the Word of God and pass on the language of our holy faith, so that "the baptized learn how to receive God's gifts in the Divine Service, how to pray, how to confess, and how to live where God has called them in the freedom of the forgiveness of sins, with faith in Christ and love to the neighbor. The goal of all catechesis is faith in Christ."⁷²

Second, we preach *didache*⁷³ ("moral instruction") so that Christians may know concrete guidelines of how to live. God reveals His plan for the Christian communities in the epistles, and the Apostles expect them to follow that instruction.⁷⁴ This instruction shows how Christians should live in the world as God's chosen people. Message of preaching includes *didache* as well as catechesis. By preaching them, preachers

⁷¹ By "biblically" I mean that proof-texts point to places in Scripture where readers can explore the great truths of the Christian faith. By "doctrinally" I mean that organized presentation of great biblical themes helps congregants know what they believe and why they believe it.

⁷² Peter C. Bender, "Staff Page," *Peace Lutheran Church*, accessed, December 22, 2016. <http://peacesussex.org/staff>.

⁷³ C. H. Dodd maintained a sharp distinction between preaching and teaching in the New Testament. Looking primarily at the sermons in Acts, Dodd identified the *kerygma* as an evangelical core message focused in the proclamation of Christ's life, death, resurrection, glorification, and future return. He asserted that it is through the proclamation of this message, as opposed to *didache* or moral instruction, that it "pleased God to save humanity" (1 Corinthians 1:21). Robert C. Worley in *Preaching and Teaching in the Early Church*, argued that Dodd had far-overstated the case. He argued that preaching and teaching are more interdependent and complementary. In general, preachers and homileticsians do not overly separate the proclamatory and educational functions of preaching. John S. McClure, *Preaching Words: 144 Key Terms in Homiletics* (Louisville, KY: Westminster John Knox Press, 2007), 66.

⁷⁴ The following texts support this argument: Ephesians 3:1-13; 1 Thessalonians 4:1-2; 2 Thessalonians 2:15; 3:6; 1 Timothy 3:14-16; 2 Timothy 1:13-14; 2:2; 3:9-10; Jude 3, 17.

theologically educate and practically exhort God's people to live out what they have learned as God's chosen people.

In summary, what do we preach? We preach the works of Christ and his teaching. We preach of Christ's incarnation, redemption, resurrection, and teaching. This focuses on sin, salvation, and sanctification as an end goal. Now I address the last question: how do we preach? This area is tightly connected to the work of the Holy Spirit.

Means of Preaching

How do we preach? We preach by the illumination and empowerment of the Holy Spirit. The preacher stands before the congregation as the external minister of the Word, but the Holy Spirit works as the internal minister of that same Word. Mohler stresses the crucial role of the Holy Spirit in church ministry. "The Spirit performs His work of inspiration, indwelling, regeneration, and sanctification as the inner minister of the Word; it is the Spirit's ministry of illumination that allows the Word of the Lord to break with," says Mohler.⁷⁵ John Calvin warns not to forget the role of the Spirit: "No one should now hesitate to confess that he is able to understand God's mysteries only in so far as he is illumined by God's grace. He who attributes any more understanding to himself is all the more blind because he does not recognize his own blindness."⁷⁶ Both the preacher and the hearers are dependent upon the illumination granted by the Holy Spirit for any understanding of the text. First, I will look at the Spirit's work in a preacher.

⁷⁵ Mohler, "A Theology of Preaching," 18.

⁷⁶ John Calvin, *Institutes of the Christian Religion* II. 2. 21 (Louisville, KY: Westminster John Knox, 1960), 281. Quoted in Mohler, "A Theology of Preaching," 18-19.

The Holy Spirit's Illumination and Empowerment to Preachers⁷⁷

The first means we preach by is the Holy Spirit's illumination and empowerment to the preacher. The Holy Spirit empowers the preacher. Paul's desire was to preach in demonstration of the Spirit's power. He writes to the Corinthians:

And when I came to you, brethren, I did not come with superiority of speech or of wisdom, proclaiming to you the testimony of God. For I determined to know nothing among you except Jesus Christ, and Him crucified. I was with you in weakness and in fear and in much trembling, and my message and my preaching were not in persuasive words of wisdom, but in demonstration of the Spirit and of power, so that your faith would not rest on the wisdom of men, but on the power of God. (1 Corinthians 2:1–5)

The Apostle Paul identified the preacher as one focused on the Spirit's power when he asked the Ephesians to pray that God would grant him words and boldness in the proclamation of the gospel (Ephesians 6:19).⁷⁸ Rather than asking the efficient use of one's natural ability, Paul asks that words or utterance be "given" to him. John Koessler understands this verse as Paul's expectation of the Spirit's empowerment. He states, "While such language does not preclude a natural element, it certainly implies more. This is a prayer that God will supply something which would otherwise be absent from Paul's preaching. He expected the Holy Spirit to influence both the content of his message and the manner in which it was delivered."⁷⁹ The same God who called forth human vessels

⁷⁷ Theologians use the term *illumination* to distinguish this ministry of the Holy Spirit from his initial work of inspiration. As Grant Osborne explains, "The 'illumination' of the interpreter is one aspect of the larger ministry of the Holy Spirit in bringing people to regeneration and daily growth in their Christian life. It is that portion of the 'internal testimony' which relates to understanding and applying God's revealed Word." John Koessler, *Folly, Grand, and Power* (Grand Rapids, MI: Zondervan, 2011), 35.

⁷⁸ "Pray also for me, that whenever I speak, words may be given me so that I will fearlessly make known the mystery of the gospel" (Ephesians 6:19).

⁷⁹ John Koessler, *Folly, Grand, and Power* (Grand Rapids, MI: Zondervan, 2011), 35.

and set them to preach also promised the power of the Spirit. Martyn Lloyd-Jones was aware that preachers often forget this promise:

Seek Him always. But go beyond seeking Him; expect Him. Do you expect anything to happen when you get up to preach in a pulpit? Or do you just say to yourself, “Well, I have prepared my address, I am going to give them this address; some of them will appreciate it and some will not”? Are you expecting it to be the turning point in someone’s life? That is what preaching is meant to do ... Seek this power, expect this power, yearn for this power; and when the power comes, yield to Him.⁸⁰

Not only does the Holy Spirit empower, but he illuminates preachers. The Spirit also helps preachers to know what bearing the text has upon the audience and how we should address our listeners. Charles Spurgeon uses priestly imagery to describe this aspect of the Spirit’s work of illumination when he says, “The Spirit of God will teach you the use of the sacrificial knife to divide the offerings; and he will show you how to use the balances of the sanctuary so as to weigh out and mix the precious spices in their proper quantities.”⁸¹ “This aspect of the Holy Spirit ministry of illumination enables us to combine the priestly nature of preaching with prophetic responsibility,” states Koessler.⁸² Scripture also mentions that the Holy Spirit works in the mind of the preacher to give insight into God’s Word. The Bible describes this as knowledge that comes from God and as God-given understanding (1 John 2:20; 1 Corinthians 2:14).

The Holy Spirit illuminates and empowers the preacher, and this is how we preach. Without the anointment of the Spirit in preaching, preachers cannot influence

⁸⁰ Martyn Lloyd-Jones, *Preaching and Preachers* (Grand Rapids, MI: Zondervan, 2011), 340.

⁸¹ Charles Spurgeon, *Second Series of Lectures to My Students* (New York: Robert Carter and Brothers, 1889), 2. Quoted in Koessler, *Folly, Grand, and Power*, 36.

⁸² Koessler, *Folly, Grand, and Power*, 36.

their congregation. Not only does the Holy Spirit work in the preacher, but in listeners as well. That is the way how we should preach.

The Holy Spirit's Illumination to the Listeners

The second means we preach by is the Holy Spirit's illumination to the listeners. The illuminating work of the Holy Spirit is seen in the fact that he enables us to understand. The Apostle Paul confirms this in 1 Corinthians 2:12.⁸³ The Spirit gives listeners an understanding of biblical concepts. His work of illumination includes the God-given conviction of faith. The same God who opens the door of opportunity is also able to open the heart (Colossians 4:3; Acts 14:27; 16:14; 1 Corinthians 16:9; 2 Corinthians 2:12). He works in the preacher to give words and boldness and in the mind of listeners to comprehend what is preached to produce faith. This is what Paul means when he says that his speech and his preaching were marked by a "demonstration of the Spirit's power" (1 Corinthians 2:4). Although the preacher appeals to reason and employs persuasive skill when delivering the message, conviction and conversion ultimately are God's work (Acts 15:3-4; 21:19). The preacher gives voice to the message but is not the source of its power. According to Calvin, the power of the sermon is rooted in the self-authenticating nature of Scripture:

Therefore, illuminated by his power, we believe neither by our own nor by anyone else's judgment that Scripture is from God; but above human judgment we affirm with utter certainty (just as if we were gazing upon the majesty of God

⁸³ "We have received not the spirit of the world, but the Spirit which is from God, that we might understand the gifts bestowed on us by God" (1 Corinthians 2:12).

himself) that it has flowed to us from the very mouth of God by the ministry of men.⁸⁴

Jesus promised that the Holy Spirit would indwell and illuminate the believer (John 14:16-17).⁸⁵ Jesus had been a teacher and a leader, but his influence was that of external word and example. However, “The Spirit,” Erickson say, “is able to affect one more intensely because, dwelling within, he can get to the very center of one’s thinking and emotions, and lead one into all truth, as Jesus promised.”⁸⁶ Therefore, we should pray that the Holy Spirit would give us his illumination and thereby help us to understand rightly when we study Scripture or when we ponder situations in our lives.

In summary, theology of preaching is founded on the works of God the Father, God the Son, and God the Holy Spirit in Scripture. We preach because God speaks, inspired Scripture, and calls us to preach. We preach God’s incarnation, redemption, resurrection, and teaching. When we preach, we do not depend on our own human ability, but the illumination and empowerment of the Holy Spirit. This is the theology of preaching we must not overlook.

Conclusion

As every Christian ministry is founded on theological reflection, the preaching ministry of God’s Word requires a theological foundation. Two areas of theology—the theology of inspiration and the theology of preaching—undergird my thesis-project: “the neglect of emotion in exegesis and homiletics and the recreation of the authorial intent in

⁸⁴ John Calvin, *Institutes of the Christian Religion* 1. 8. 5.

⁸⁵ “And I will ask the Father, and he will give you another advocate to help you and be with you forever, the Spirit of truth. The world cannot accept him, because it neither sees him nor knows him. But you know him, for he lives with you and will be in you” (John 14:16-17).

⁸⁶ Erickson, *Christian Theology*, 889.

regard to pathos from Old Testament narratives can be corrected by identifying the mood of the texts as a part of exegesis and by embodying the mood in sermon.” The inspiration of Scripture is the first and foremost foundation for preaching. Inspiration ensures the inerrancy of Scripture. Besides, inspiration affirms that the biblical author created literary/rhetorical documents so that pathos may be included as a part of the biblical author’s intent. The theology of preaching is rooted in Scripture and the works of a Trinitarian God. God the Father who speaks offers the reason why we preach, God the Son who saves is the message we preach on, and God the Holy Spirit who illuminates and empowers is the means by which we preach. As everything is, preaching is from God, through God, and to God.⁸⁷ Keeping this in mind, preachers, as God’s spokespeople, must communicate God’s intentions to believers.

Bearing the theological foundation in mind, I will move to next chapter: Literature Review. In this chapter I summarize my research on the books that have been written on my thesis: the neglect of emotion in exegesis and homiletics and the re-creation of authorial intent regarding pathos from Old Testament narratives can be corrected by identifying the mood of the texts as a part of exegesis and by embodying the mood in sermon.

⁸⁷ The Apostle Paul says, “For from him and through him and for him are all things. To him be the glory forever! Amen” (Romans 11:36).

CHAPTER THREE

LITERATURE REVIEW

Introduction

Pathos plays a crucial role in comprehending the biblical authors' intention and God's communication. It is not surprising that pathos deserves a central place not only in biblical studies but also in homiletics—a more crucial place than it currently receives. In exploring the role of pathos in communicating God's truth through biblical texts, a few topics should be researched: pathos in rhetoric, how to exegete pathos in exegesis, narrative preaching, and the creation of empathy through delivery.

Pathos

Considering pathos' critical role in comprehending the biblical authors' intentions and God's communication, our concern turns to classical rhetoric which the term pathos comes from. The ancient study of rhetoric affords us a great advantage when framing a hermeneutical encounter with God in the Bible.¹ In this section, I attempt to deepen the understanding of pathos through persuasion by answering the following questions: what is the definition of pathos, the purpose of pathos, and the ways to accomplish it? My research is limited to these three classic rhetoricians: Aristotle, Cicero, and Quintilian. This is because pathos in rhetoric was initially derived from Aristotle—though modern rhetoricians have somewhat broadened his definitions—and then employed by ancient rhetoricians, such as Cicero and Quintilian. In fact, it is generally agreed that the

¹ Thomas H. Olbricht, "Pathos as Proof in Greco-Roman Rhetoric," in *Paul and Pathos*, eds. Thomas H. Olbricht and Jerry L. Sumney (Atlanta, GA: Society of Biblical Literature, 2001), 22.

foremost and most extensive discussion of pathos by the ancient rhetoricians is found in Aristotle's *Rhetoric*.² Cicero and Quintilian, after Aristotle, focused on the effective employment of pathos in winning over judges to honorable and true decisions.³ Modern rhetoricians have also discussed emotions, but no consensus regarding method for rhetorical criticism has yet emerged.⁴

The Definition of Pathos

The Greek term pathos generally means “feeling,” or “emotion,” more specifically, suffering, pity, sadness, sympathy, or empathy.⁵ In rhetoric, however, the word is closely connected to the audience's emotional state. Pathos is an emotional appeal made to persuade the audience by putting them into a certain frame of mind. This definition is discovered when Aristotle (384-322 BC) discusses the three modes of persuasion. He says, “The first mode of persuasion depends on the personal character of the speaker [*ethos*]; the second on putting the audience into a certain frame of mind [*pathos*]; the third on the proof, or apparent proof, provided by the words of the speech itself [*logos*].”⁶ According to Aristotle, pathos is a method of persuasion used on

² Olbricht explains Aristotle's book *On Rhetoric*: “Aristotle's catalogue of the emotions and his detailed reflections upon them still remains a significant formula for the rhetorical analysis of emotional appeal. Various rhetorical critics down through the centuries have seen the need to go beyond Aristotle, but no formula has emerged as a major counter to, or improvement upon his insights; Despite the recognition of emotional dimensions in texts, literary and rhetorical critics have failed to set forth well-constructed and reflected upon guidelines for the analysis of pathos. Aristotle's catalogue of the emotions and his detailed reflections upon them still remains a significant formula for the rhetorical analysis of emotional appeal.” Thomas H. Olbricht, “Introduction,” in *Paul and Pathos*, eds. Thomas H. Olbricht and Jerry L. Sumney (Atlanta, GA: Society of Biblical Literature, 2001), 1-2.

³ Olbricht, “Pathos as Proof,” 7.

⁴ Olbricht, “Pathos as Proof,” 7.

⁵ Robin Walker, *Strategic Management Communication for Leaders* (Mason, OH: South-Western Cengage Learning), 128.

⁶ To expand *ethos* and *logos*, Aristotle states “*ethos* is a way of persuasion through character whenever the speech is spoken in such a way as to make the speaker worthy of credence, for we believe fair-minded people to a greater extent and more quickly [than we do others]. . . persuasion occurs through

audiences to create an emotional response, and pathos, together with *logos* and *ethos*, has the key role of persuasion. Aristotle expounds further, “The orator persuades by means of his hearers, when they are roused to emotion by his speech; for the judgements we deliver are not the same when we are influenced by joy or sorrow, love or hate; and it is to this alone that, as we have said, the present-day writers of treatises endeavor to devote their attention.”⁷ Aristotle’s attention to the listeners leads him to analyze human emotions. From his point of view, pathos is not only the emotions that a speaker is able to awaken in the audience, thus accepting the views the speaker intends and acting in accordance with them,⁸ but also the method of persuasion used through the audience. He examines the nature of emotions by contrasting pairs of emotions: anger and mildness, friendship and enmity, fear and boldness, shame and shamelessness, gratitude and ingratitude, pity and indignation, envy and emulation.⁹ As he analyzes the nature of these emotions and relates them to the challenge facing a rhetor, Aristotle reveals his orderly and scientific technique: the definition of a given emotion, those who feel a particular emotion, and the state of mind in those feeling that emotion.¹⁰

An ancient Roman philosopher, Marcus Tullius Cicero (106-43 BC), spent a long time discussing the topic *pathos* in *De Oratore*. His definition is no different from Aristotle’s. Cicero defines pathos as a pathetic form to persuade judges (in law court) by calling them to what emotion the case demands. In *On the Orator*, the main speaker is Antonius. Most important is his discussion of the sources of persuasion. The whole

the argument [*logoi*] when we show the truth or the apparent truth from whatever is persuasive in each case.” Aristotle, *On Rhetoric: A Theory of Civic Discourse*, trans. George A. Kennedy, 2nd ed. (New York: Oxford University Press, 2007), 1.2.4-6.

⁷ Aristotle, *On Rhetoric*, 1.2.5-6.

⁸ Aristotle, *On Rhetoric*, x.

⁹ Aristotle, *On Rhetoric*, 2.2.1-2.11.5.

¹⁰ Aristotle, *On Rhetoric*, 2.2.8 (1378a).

theory of speaking is dependent on three sources of persuasion: “the proof of our allegations, the winning of our hearers’ favour, and the rousing of their feelings to whatever impulse our case may require.”¹¹ Cicero’s understanding of the three modes of persuasion conveys the same idea as Aristotle’s.¹² Pathos is the emotional appeal made to persuade an audience of a speaker’s argument.

The following Roman rhetorician, Marcus Fabius Quintilian (35-100 ca), influenced by Aristotle and Cicero, devotes a significant part of *The Institute of Oratory* to pathos. He says that pathos refers to “emotion” or “what we very properly call *affectus*,” which is quite different from ethos, and that “this kind of eloquence is almost wholly engaged in exciting anger, hatred, fear, envy, or pity, and from what sources its topics are to be drawn is manifest to all and has been mentioned by me in speaking of the exordium and peroration.”¹³ For Quintilian, pathos is an emotional proof to persuade the audience of the speaker’s claim.

Here are examples of pathos from Pauline letters. Paul appeals to the emotions to bring out heavy topics and to convince his audience in Galatians 4:12-20.¹⁴ Paul desires

¹¹ Marcus Tullius Cicero, *On the Orator Books 1-2*, trans. E. W. Sutton and H. Rackham (Cambridge, MA: Harvard University Press, 1942), 2.27 (or 2.115).

¹² For a different argument, see Steven J. Kraftchick, “Pathos in Paul: The Emotional Logic of ‘Original Argument,’” in *Paul and Pathos*, eds. Thomas H. Olricht and Jerry L. Sumney (Atlanta, GA: Society of Biblical Literature, 2001), 53-54. According to Kraftchick, “Aristotle’s major emphasis was on the rational nature of all three forms of proof: regardless of which type of entechnic proof was adduced, the argument took a rational form. Cicero focused on the effect these arguments could have on the emotional state of the listener. . . For Cicero, ethos appeals are simply appeals to milder forms of emotions, while pathos arguments are appeals to the more violent, deeply felt emotions. . . . Quintilian understands ethos appeals require techniques geared to the gentler emotions, and pathos techniques basically attempt to create more violent emotional responses.”

¹³ Marcus Fabius Quintilian, *Institutes of Oratory*, eds. Curtis Dozier and Lee Honeycutt, trans. John Selby Watson. 6.2.20, 310.

¹⁴ “I plead with you, brothers and sisters, become like me, for I became like you. You did me no wrong. As you know, it was because of an illness that I first preached the gospel to you, and even though my illness was a trial to you, you did not treat me with contempt or scorn. Instead, you welcomed me as if I were an angel of God, as if I were Christ Jesus himself. Where, then, is your blessing of me now? I can testify that, if you could have done so, you would have torn out your eyes and given them to me. Have I

the Galatians to abandon the gospel of circumcision and their apostasy to paganism by returning to the gospel of grace and their Christian walk. Paul softens their animosity toward himself through emotional appeal by courting their friendly feelings.¹⁵ Another example is found in 2 Corinthians 2:4.¹⁶ Paul's grieving and presentation conveys strong moral rebuke to instill grief in order to bring the readers to repentance.¹⁷

In summary, pathos is defined as an emotional appeal and a rhetorical device used to move the audience regarding the speakers' claim. It has always been recognized as an important element of persuasion from Aristotle, Cicero, and Quintilian to modern rhetoricians. Why is it such a crucial issue? No doubt there is a purpose for using pathos.

The Rhetorical Purpose of Pathos

An orator's pathos serves two purposes: to convince listeners by way of emotional appeal, thus changing their actions, opinions, values, morals, or beliefs. Regarding pathos's role in convincing listeners through emotional appeal, Aristotle stresses that listeners must be in the preferred emotional frame of mind to make the decisions that the speaker prefers. Aristotle says,

now become your enemy by telling you the truth? Those people are zealous to win you over, but for no good. What they want is to alienate you from us, so that you may have zeal for them. It is fine to be zealous, provided the purpose is good, and to be so always, not just when I am with you. My dear children, for whom I am again in the pains of childbirth until Christ is formed in you, how I wish I could be with you now and change my tone, because I am perplexed about you!" (Galatians 4:12-20).

¹⁵ David E. Fredrickson, "Through Many Tears (2 Corinthians 2:4): Paul's Grieving Letter and the Occasion of 2 Corinthians 1-7," in *Paul and Pathos*, eds. Olbricht and Sumney, 179.

¹⁶ "For I wrote you out of great distress and anguish of heart and with many tears, not to grieve you but to let you know the depth of my love for you" (2 Corinthians 2:4).

¹⁷ Troy W. Martin, "The Voice of Emotion: Paul's Pathetic Persuasion (Galatians 4:12-20)," in *Paul and Pathos*, eds. Olbricht and Sumney, 202.

When people are feeling friendly and placable, they think one sort of thing; when they are feeling angry or hostile, they think either something totally different or the same thing with a different intensity: when they feel friendly to the man who comes before them for judgment, they regard him as having done little wrong, if any; when they feel hostile, they take the opposite view. Again, if they are eager for, and have good hopes of a thing that will be pleasant if it happens, they will think that it certainly will happen and be good for them; whereas if they are indifferent or annoyed, they do not think so.¹⁸

In addition, Aristotle's category of emotions offers a foundation for emotional appeal: (1) What is the state of mind? (2) Against whom are they usually angry, and (3) For what sort of reasons? In *Rhetoric*, Aristotle defines each emotion and asks these three questions. They are likely to be understood not only as logical proofs with their essential arguments, but as necessary parts of speech when they are tied to the actions a speaker desires from the audience.¹⁹ The orator does not simply wish to shift the audience's thinking to evoke feelings. As a result, with a pathos argumentation, "the orator's purpose is actually to make his hearers feel in some of these ways, and prevent them from feeling in other ways, towards specific persons on given occasions and circumstances and to use these feeling to direct or influence their judgement."²⁰

Cicero recognizes the necessity of emotional appeal in order to convince an audience. He spares much room for the topic in *De Oratore*. The main speaker, Antonius,

¹⁸ Aristotle, *On Rhetoric*, 2.1.4.

¹⁹ Steven J. Kraftchick, "Pathos in Paul: The Emotional Logic of 'Original Argument,'" in *Paul and Pathos*, eds. Thomas H. Olricht and Jerry L. Sumney (Atlanta, GA: Society of Biblical Literature, 2001), 51.

²⁰ John M. Cooper, "An Aristotelian Theory of the Emotions," in *Essays on Aristotle's Rhetoric*, ed. A. O. Rorty (Los Angeles, CA: University of California Press, 1996), 241. Quoted in Kraftchick, "Pathos in Paul," 49.

explains to Catulus what the purpose of pathos is, and why pathos is so crucial in persuasion:

Nothing in oratory is more important than to win for the orator the favor of his hearer, and to have the latter so affected as to be swayed by something resembling a mental impulse or emotion, rather than by judgment or deliberation. For men decide far more problems by hate, or love, or lust, or rage, or sorrow, or joy, or hope, or fear, or illusion, or some other inward emotion, than by reality, or authority, or any legal standard, or judicial precedent, or statue.²¹

Cicero adds, “All the mental emotions, with which nature has endowed the human race, are to be intimately understood, because it is in calming or kindling the feelings of the audience that the full power and science of oratory are to be brought into play.”²² Cicero claims that a successful speech must address not only the hearer’s cognitive capacity but his or her affections as well.

Quintilian claims the need of emotional appeal in persuasion. Although proofs may indeed induce the judges to regard one’s case as superior, “but the appeal to the emotions will do more, for it will make them wish our case to be the better. And what they wish, they also believe,”²³ Quintilian said. He argues that an orator’s goal is to convince a judge through emotional appeals: “it is in his power over the emotions that the life and soul of oratory is to be found.”²⁴ Additionally, he even points out the foolishness of arguing that pathos should not be used.

The second purpose of pathos is its influence on the audience’s decision. The three classical rhetoricians agree how powerfully pathos can change an audience’s final

²¹ Cicero, *On the Orator*, 2.178.

²² Cicero, *On the Orator*, 1.17.

²³ Quintilian, *Institutes of Oratory*, 6.2.5.

²⁴ Quintilian, *Institutes of Oratory*, 6.2.6-7 (or 4.5.6).

decision, and they agree that emotions give rise to action. Once an emotion is felt and once it causes thought to occur, then it can also cause the audience to act. Aristotle observes how pathos encompasses the emotional influence on the audience, and that, as a consequence of pathos, the rhetoricians can affect the audience's decision-making. "The emotions," stresses Aristotle, "are all those feelings that so change men as to affect their judgements, and that are also attended by pain or pleasure. Such are anger, pity, fear and the like, with their opposites. There is need to divide the discussion of each into three headings."²⁵ Aristotle recognizes that emotions are states of mind, but at the same time, they are evoked in order to create the desire to act, to change the situation. To put it differently, Aristotle's goal is to cause a state in which the most favorable judgments can be achieved and to cause the audience to act on those judgments accordingly.

Cicero clearly recognizes that the purpose of pathos is to influence the audience's decision. According to Cicero, it is easier to influence the judge's emotions if the judge's disposition is in accord with the speaker's aim to begin with.²⁶ It implies that well-prepared pathos can definitely impact an audience's judgment.

Quintilian describes how powerfully pathos influences an audience's decision. (The setting of his argument is a court, so the judges are his audience). In his book, *Institutes of Oratory*, Quintilian emphasizes why the orator appeals to the judges' feelings:

Proofs in our favor may make the judge think our cause the better, but impressions on his feelings make him wish it to be the better, and what he wishes he also believes. For when judges begin to feel indignant, to favor, to hate, or to

²⁵ Aristotle, *On Rhetoric*, 2.1.9 (or 1378b).

²⁶ Cicero cites a proverb: "It is easier to spur a willing horse than to start a lazy one." Cicero, *On the Orator*, 2.44. 186.

pity, they fancy that their own cause is concerned, and, as lovers are not competent judges of beauty, because passion overpowers the sense of sight, so a judge, when led away by his feelings, loses the faculty of discerning truth; he is hurried along as it were by a flood and yields to the force of torrent. . . . the judge, when his feelings are touched by the orator, shows, while he is still sitting and hearing, what his inclination is.²⁷

It is apparent how powerfully pathos plays a crucial role in persuasion when the orator can change even the cool-headed judge's resolution. Quintilian even claims that in some situations the only means to win the case for the truth may be through the emotions:

"None the less they must admit that appeals to emotion are necessary if there are no other means for securing the victory of truth, justice and the public interest."²⁸ He further points out, "in regard to peroration, the feelings of the judge as he retires must be kept in mind, since this will be the last opportunity to influence his decision."²⁹

I have examined for what purpose pathos is used in persuasion from Aristotle to Cicero and Quintilian, and how powerfully it influences the listeners' decisions. Pathos evokes the emotions of the audience, and as a consequence, it enhances an argument and gives rise to action. However, it is not enough just to know the purpose of pathos. The speakers must go further; they should know how pathos can be achieved.

How Pathos Can Be Accomplished

Pathos can be accomplished in two ways: by deeply understanding emotions and by exemplifying the emotions the speakers want to elicit from their audience. The first

²⁷ Quintilian, *Institutes of Oratory*, 6.2.18.

²⁸ Quintilian, *Institutes of Oratory*, 6.1.7.

²⁹ Quintilian, *Institutes of Oratory*, 6.1.10.

way of achieving pathos is that the speakers must acknowledge emotions in order to achieve pathos in their persuasion. By doing so, they can decide how to appeal to their particular emotions. Aristotle is excellent in exploring emotions. In *Rhetoric*, Aristotle analyzes human emotions by contrasting pairs of emotions: “angers and gentleness, friendship and enmity, fear and boldness, shame and shamelessness, gratitude and ingratitude, pity and indignation, envy and emulation.”³⁰ Aristotle examines the nature of these emotions and correlates them to the challenges speakers confront by asking such questions as these: what is the definition of given emotions? What type of person feels a given emotion? What is the state of mind of those experiencing a particular emotion? Under what circumstances is the emotion aroused or allayed?³¹ After identifying each pair of emotions based on the questions above, Aristotle suggests ways how rhetors can face an audience who has a given emotion. For example, once Aristotle identifies the characteristics of anger, he concludes by specifying how the speaker employs the knowledge of what makes his audience angry to convince them of his claim: “It is evident then that it will be necessary for the speaker, by his eloquence, to put the hearers into the frame of mind of those who are inclined to anger, and to show that his opponents are responsible for things which rouse men to anger and are people of the kind with whom men are angry.”³² In other words, Aristotle puts the anger under three headings: (1) what the state of mind of angry people is, (2) who the people are with whom they usually get angry, and (3) on what grounds they are angry with them.³³ Aristotle also

³⁰ Aristotle, *On Rhetoric*, 2.2.1-2.11.7 (or 1378b-1388b).

³¹ James L. Golden, Goodwin F. Berquist, William E. Coleman, and J. Michael Sproule, trans., *The Rhetoric of Western Thought from the Mediterranean World to the Global Setting*, 10th ed. (Dubuque, IA: Kendall Hunt Publishing Company, 2011), 73.

³² Aristotle, *On Rhetoric*, 2.2.27.

³³ Aristotle, *On Rhetoric*, 2.2.1-27.

adds, “It is not enough to know one, or even two of these points; unless we know all three, we shall be unable to arouse anger in anyone. The same is true of the other emotions.”³⁴

The second way of accomplishing pathos is that the speakers exemplify within themselves the emotion they wish to elicit from their audience. Cicero highlights that the speakers should emotionally internalize their argument in order to move their audience. Emotions must be real in the speakers. According to Cicero, “It is impossible for the listener to feel indignation, hatred or ill-will, to be terrified of anything, or reduced to tears of compassion, unless all those emotions, which the advocate would inspire in the arbitrator, are visibly stamped or rather branded on the advocate himself.”³⁵ He even states that while feigned emotion may occasionally be necessary, it is more desirable to search ways in which the emotions brought to bear are generally felt.³⁶

Quintilian goes even further as he tells of the speakers’ exemplification when practicing pathos. Quintilian argues,

The chief requisite, then, for moving the feelings of others is, as far as I can judge, that we ourselves be moved, for the assumption of grief, anger, and indignation will be often ridiculous if we adapt merely our words and looks, and not our minds, to those passions. Our first object must be, therefore, that what we wish to impress upon the judge we may impress upon ourselves, and that we may be touched ourselves before we begin to touch others.³⁷

Quintilian even claims that a speaker’s exemplification should be taught in schools. “In the schools,” notes Quintilian, “it would be proper for learners to feel moved with the

³⁴ Aristotle, *On Rhetoric*, 2.1.9.

³⁵ Cicero, *On the Orator* 2.45.

³⁶ Cicero, *On the Orator*, 2.215-216.

³⁷ Quintilian, *Institutes of Oratory*, 6.2.26.

subjects on which they speak and imagine that they are real, especially as we discuss matters there more frequently as parties concerned than as advocates. . . this art I thought should not be concealed from the reader, the art by which I conceive that I have attained some reputation for ability.”³⁸

Two factors are fundamental for the speakers to achieve pathos: one is to have a deep understanding of emotion, and the other is the exemplification of that emotion in order that it might be provoked in listeners. While it is true that pathos plays a key function in persuasion, there are dangers that can be overlooked. I unpack the issue in the next section.

We humans are created with the natural gift of emotions. We love and hate, experience joy and sorrow, trust and fear, and praise and envy. Pathos is one mode of persuasion that can influence the emotions of an audience. To this regard, we are not surprised that pathos has been a hot topic on persuasion for more than a thousand year. Pathos has a definite aim. Subsequently, such a goal can only be obtained when the speakers not only understand their audience’s emotions, but also exemplify the emotion they wish to awaken in their audience.

How to Exegete Pathos

This thesis-project's emphasis on pathos raises questions about the ethics of rhetoric. Pathos should be performed with caution, care, and restraint. Because emotions are so powerful and can be easily abused, they should be used legitimately and without manipulation. When we think of the deplorable ethics of Hitler, who used emotions like

³⁸ Quintilian, *Institutes of Oratory*, 6.2.36.

anger and pride to rouse the German people, or a televangelist who tearfully begs for money, we see that pathos can indeed be abused. This thesis project does not, of course, recommend such tactics. Rather, I argue that we should exegete and embody the emotion God himself has placed in the text, doing neither more nor less than that. God the great communicator uses pathos in Scripture. Discovering how God uses pathos in Scripture is essential to understanding authorial intent. We can achieve this goal by including pathos in the exegetical process. In this section, I explore the literature on pathos and exegesis in three ways: by standard exegesis, through works which use literary approaches to interpretation, and through homiletics.

Standard Exegesis

In his book, *Interpreting the Old Testament: A Guide for Exegesis*, Craig C. Broyles suggests eight steps of exegesis: passage delimitation, translation and textual criticism, meditation, literary analysis, context, compositional history, theological implication and application, and secondary literature. More concretely, Broyles divides “literary analysis” into five subsections: (1) theme, (2) structure, (3) genre and social setting, (4) point of view, characterization, style, mood, selectivity, and (5) grammar and word analysis.³⁹ Broyles argues that “mood” should be identified as a part of the exegetical process. Of course, mood is a synonym of pathos in exegetical works, and recognizing what kinds of moods the text conveys is helpful to understanding the author’s intention. According to Broyles, biblical literature must be understood not only cognitively but also pathetically; the biblical texts’ mood or emotional content should be

³⁹ Craig C. Broyles, ed., *Interpreting the Old Testament: A Guide for Exegesis* (Grand Rapids, MI: Baker Academic, 2001), 21.

included.⁴⁰ However, Broyles' book is not helpful regarding the actual exegesis of pathos because he does not offer any hint of how to detect moods in the texts.

Michael J. Gorman shows how to exegete pathos in *Elements of Biblical Exegesis*. Gorman does not use the term "pathos," but employs "tone" or "mood" like Broyles. In the chapter, "Detailed Analysis of the Text," Gorman suggests using fourteen basic questions for every passage regardless of genre or form. One of them regards pathos: "What is the tone, or mood, of the passage, and what elements convey that tone?"⁴¹ Gorman claims that the identification of "tone" or "mood," should be included in exegesis. In comparison to other basic questions he covers such as keywords and sentences, however, like Broyles, Gorman does not devote room for discovering the tone and the mood of the biblical text.

Robert B. Chisholm Jr. goes further than Broyles and Gorman. Chisholm's book, *Interpreting The Historical Books*, covers literary aspects of the Bible unlike the traditional exegetical books.⁴² Arguing that Old Testament narratives are not only historically accurate, but also esthetically literary, Chisholm claims that their literary dimension contributes to their overall theological purposes.⁴³ To put it differently, Old Testament narratives paint God's relationship with his people in an engaging and dramatic fashion. Chisholm does not explicitly mention the connection between pathos and character-plot, but he implies it when he not only allots a portion of his instruction for the literary dimension of narratives, but also when he places more weight on

⁴⁰ Broyles, *Interpreting the Old Testament*, 36.

⁴¹ Michael J. Gorman, *Element of Biblical Exegesis: A Basic Guide for Students and Ministers* (Grand Rapids, MI: Baker Academic, 2009), 104.

⁴² This book, unlike Chisholm's book *from Exegesis to Exposition*, is not considered a standard text book, but it covers the literary dimension more concretely.

⁴³ Robert B. Chisholm Jr., *Interpreting The Historical Books: An Exegetical Handbook* (Grand Rapids, MI: Kregel, 2006), 26.

characterization and plot than other elements. First of all, Chisholm questions the ways an author depicts characters and how character functions: “How does the author present the character? How does the character develop in the course of story? In what way is the character an example to follow or avoid? What does the character’s experience teach us about how God relates to people?”⁴⁴ The study of characters helps find out pathos of the text because character as a crucial literary feature of narrative engage listeners emotionally with the story. Moreover, Chisholm proposes ways to identify plots through which readers are involved in the story’s dramatic features. Chisholm divides the plot types into negative and positive by the emotional response they produce in the reader.⁴⁵ Chisholm’s approach as an Old Testament scholar is impressive because he tries to strike a balance between treating exegesis as both art and science. However, his method is not entirely clear. It is hard to see the text’s pathos because he does not draw a connection between pathos and literary analysis.

Works Which Use Literary Approach to Interpretation

Richard L. Pratt Jr. offers practical, concrete ways for exegeting pathos that are faithful to the biblical authors’ intention. In *He Gave Us Stories*, which guides Bible students on how to interpret the Old Testament narratives, Pratt argues that emotions of

⁴⁴ Chisholm categorizes characters into four types: “Major and round” is a full-fledged character like Saul and David; “round but minor” describes supporting actors or actresses like Jonathan; “major but flat” defines a character that is to be emulated or shunned, like Ehud; “minor and flat” refers to mere agents in the story such as Orpah in the book of Ruth. Chisholm, *Interpreting The Historical Books*, 29-31.

⁴⁵ Chisholm specifies negative plot types according to emotional appeal: “Tragedies bring tears of sorrow to our eyes, punitive stories bring a sense of satisfaction when the evildoer get what he or she deserves, and negative example stories make us frown and shake our head in disapproval at the disturbing behavior of the central character.” He explains the positive sides as well: “Comic plots bring tears of joy to our eyes, reward stories prompt a hearty cheer when the faithful character gets what he or she deserves, and admiration stories make us smile and our heads in approval at the commendable behavior of the central character.” Chisholm, *Interpreting The Historical Books*, 34.

the text are important factors in determining the biblical authors' intent. He asserts that emotional observations must be included in exegesis. Pratt suggests concrete ways to make emotional observations in his chapter, "Describing a Writer's Intentions."⁴⁶ Pratt's observations are faithful to the original authors and audience; and through the observations, we learn what they imply in current situations. Having known that emotion is essential in story and that this applies to biblical stories, Pratt discerns how the Old Testament writers describe not only the feeling of human characters but also those of God.⁴⁷ The emotional observations Pratt proposes are as follows:

Human emotion:

- Examples of explicit descriptions include Abram's terror in Genesis 15:12.
- A character's words give off emotive qualities as well.
- Outward actions sometimes reveal the emotional impact of an event.
- Many times the emotional reactions of characters were so ordinary and predictable that the Old Testament writers saw little need to state them explicitly. Instead, they expected their audiences to see these attitudes through sympathetic reading by asking, "What would I be feeling if I were in that situation?"

Divine emotions:

- Writers state how God felt.
- God's words revealed how He felt.
- In many cases the Old Testament writers implied that God reacted

⁴⁶ According to Pratt, there are three dimensions to an OT writer's intentions: observations, anticipations, and implications. Observations are categorized into three facets: factual observations (what facts occurred in the past?), moral observations (what moral issues existed in the past?), and emotional observations (what emotions took place in the past?). Anticipations are divided into three facets: establishing (how did the events establish the readers' lives?), modeling (how did the events give models to the readers?), and audience (how did the events adumbrate the readers' lives?). Under implications, there are three subcategories: informative implications (what was the information about the readers' day?), directive implications (what were the directives for the readers' day?), and affective implications (what were the emotions for the readers' day?). Richard L. Pratt, Jr., *He Gave Us Stories: The Bible Student's Guide to Interpreting Old Testament Narratives* (Phillipsburg, NJ: P & R Publishing, 1993), 253-277.

⁴⁷ The Old Testament stories depict both human emotions and divine emotions.

emotionally.⁴⁸

In addition to emotional observations, Pratt claims that affective implications must be detected. There is a distinction between emotional observations and affective implications. The Old Testament writers observed emotional dimensions of the past (emotional observations) so that their readers would respond emotionally to those events (affective implications).⁴⁹ The readers' emotional response reflects an essential feature of the writer's purposes. According to Pratt, affective implications are observed in three areas:

- Circumstances: Once more let us note that the readers of the Old Testament stories faced many different kinds of circumstances. Some of them were encouraging, others frightening. Some situations built up confidence in the readers; others caused them to doubt.
- People: The Old Testament stories also contained many implications for the ways audiences were to feel about people. The readers of the Old Testament narratives had to deal with themselves and with other nations. Many passages taught them how to react emotionally to the people with whom they interacted.
- God: The Old Testament stories conveyed implications for the ways their readers were to feel about God. At different times and places the readers were to have a variety of attitudes toward God. Reverence and submission were always expected, but the Old Testament narratives highlighted particular emotional dispositions toward God from time to time.⁵⁰

Pratt's exegesis of pathos is impressive. He suggests solid ways of examining not only the events' emotions that the Old Testament writers observe, but also the original readers'

⁴⁸ Pratt, *He Gave Us Stories*, 260-262.

⁴⁹ For more details, see "footnote 46."

⁵⁰ Pratt, *He Gave Us Stories*, 262.

emotion when they were listening to the events. Pratt shows the authorial intention in light of pathos.

Karl Allen Kuhn's work is the most thorough and helpful when exegeting pathos. Kuhn does a wonderful job of demonstrating how the authors of Scripture used the narratives/stories of Scripture to elicit, shape and direct the emotions of the audience. In *The Heart of Biblical Narrative: Rediscovering Biblical Appeal to the Emotions*, Kuhn deals with a subject that has been much ignored in biblical studies: the role that emotions play in the communication of God's truth through the biblical text. He emphasizes rediscovering biblical appeal to the emotions: "Affective appeal in varying forms is the means by which narratives, including biblical narratives, compel us to enter their storied world and entertain the version of reality they present."⁵¹ In the book, Kuhn begins with the negligence of the emotive impact in biblical narratives: "By and large, the emotive impact of a biblical narrative, either as intended by the author or experienced by the reader, is left unattended by those who devote much of their adult lives to this literature."⁵² Then Kuhn suggests the three reasons why scholars should enter the emotional mindset of biblical narrative:⁵³ 1) investigating the pathos of a biblical text may help us better understand its literary and rhetorical function within the wider narrative, 2) many pastors are seminary-trained, and are thus immersed in and tend to adopt the reading strategies of current biblical scholarship, and 3) by virtue of their training in literary/narrative criticism and rhetorical theory, scholars are especially well-

⁵¹ This is Kuhn's main idea in the book. In fact, he repeats the idea a few times. Karl Allen Kuhn, *The Heart of Biblical Narrative: Rediscovering Biblical Appeal to the Emotions* (Minneapolis, MN: Fortress Press, 2009), 10.

⁵² Kuhn, *The Heart of Biblical Narrative*, 2.

⁵³ Kuhn, *The Heart of Biblical Narrative*, 28.

positioned to discern how pathos may be employed by biblical writers and to teach others how the biblical author's use of pathos is reflected in the shaping of the text.

To upgrade the emotive impact of the biblical narratives, Kuhn suggests that the “affective-rhetorical”⁵⁴ approach should be added to the exegetical endeavor and proposes three goals: 1) taking note of the affective dimension of biblical narrative, 2) discerning how affective appeal is meant to impact the reader's response to a passage, and 3) discerning how the author's use of pathos betrays his rhetorical goals for the entire work. Kuhn makes assertions about the importance of emotions in the biblical text or their use by the authors, and he lays out the various literary techniques used by the authors to elicit emotions within the audience. This gives the reader of his book signposts to look out for in order to experience for themselves the emotional impact of a story or text as they are reading the Bible. Kuhn maintains that approaching the biblical text and looking for emotions within the text is a crucial method for interpreting the Bible and gaining its full meaning. Modern brain science tells us that the human brain, which greatly determines what and how we live, is shaped by experience.⁵⁵ Kuhn's study of the transforming effect of emotions in and through the biblical text is in alignment with these neurological findings. The book is an important step in helping us read and study the Scriptures in such a way that we “experience” God's truth in the text and so that our minds are not just “informed” but truly renewed and our lives thus transformed. In

⁵⁴ Kuhn states emotive affect is crucial not only to the construction and experience of narrative but also the rhetorical function and force of narrative: “Emotion plays essential role in the design and experience of narrative. This alone should commend more attention to the affective dimension of biblical narrative among interpreters. The stakes are even higher than this, however. Not only is affect crucial to the construction and experience of narrative, it is also essential to the rhetorical function and force of narrative.” Kuhn, *The Heart of Biblical Narrative*, 2.

⁵⁵ David DeWitt, “Brain Shaped by Experiences,” *Answer Magazine*, October 1, 2009, accessed November 15, 2016, <https://answersingenesis.org/human-body/brain/brain-experiences>.

comparison to Pratt, Kuhn connects the author's intent to the readers' response today. Whereas Pratt limits the author's intent, including emotions, to the past.

Leland Ryken's literary approach to the Scripture offers ways to discover the pathos of the texts as a part of the biblical author's intention. In *How to Read the Bible as Literature*, Ryken maintains that the Bible should be understood as literature because its writing is literary in nature. Ryken quotes C. S. Lewis, "There is a . . . sense in which the Bible be read except as literature; and the different parts of it as the different sorts of literature they are."⁵⁶ In fact, the Bible shows human experience by conveying "the concrete reality of human life with evidences of literary artistry and beauty, much of it in literary genres."⁵⁷ The Bible uses literary techniques such as metaphor, simile, allusion, pun, paradox, and irony. Given the literary nature of the Bible, a literary approach to exegesis calls the readers' attention to many of the elements the biblical authors used.

Based on Ryken's approach, how can one exegete pathos in biblical narratives? One of the most crucial tools is identification of characters and plots. This is because character and plot are crucial in understanding the author's intent as it relates to pathos.⁵⁸ In fact, the two elements work together to produce the total effect—emotional appeal in a

⁵⁶ C. S. Lewis, *Reflections on the Psalms* (New York: Harcourt, Brace and World, 1958), 3. Quoted in Leland Ryken, *How to Read the Bible as Literature* (Grand Rapids, MI: Zondervan, 1984), 12.

⁵⁷ Ryken classifies the Bible into a mixture of genres: "narrative or story, poetry, proverb, and visionary writing." Ryken, *How to Read the Bible as Literature*, 26.

⁵⁸ The literary features of narrative—plot, character, setting, and point of view—engage listeners imaginatively and emotionally with the story through suspense, form, and identification. Plots and characters in biblical narratives, combined with each other, convey the author's intent through affection and experience. By identifying with characters in a given plot of the story, readers participate in the story; they walk, run, stop, shout with a specific character. Ryken says, "Much of the rhetorical or persuasive strategy of biblical storytellers consists of getting readers to respond to characters and events in a designed way (plot). At its heart, narrative is a form in which authors influence their readers to respond with either sympathy or aversion to what happens in the story." Stories are affective by their nature. Thus, readers are required to grasp "how the characters and events affect us, whether sympathetically or unsympathetically." Through plots, readers face a given conflict of character and experience a resolution. Ryken, *How to Read the Bible*, 66-67.

narrative. While readers follow the plot, they identify with the characters sympathetically or unsympathetically, and the story begins to permeate their hearts. First of all, identifying the exact nature of the plot is necessary in exegeting pathos. Plots⁵⁹ not only arouse the emotion of readers but prompt them to participate in their stories.⁶⁰ Moreover, to exegete pathos, it is fundamental to examine characters. This is because, through the identification with characters in stories, readers are actively involved in the stories, and they have attuned themselves to the characters.⁶¹ Besides, Ryken stresses that characterization involves a reader's interpretation. "Whenever a storyteller decides to let a character's actions do the talking, he thereby places a burden of interpretation on the reader," says Ryken.⁶² In the process of a character's transformation, readers pay attention to what causes the transformation. They live with the characters' joy, sadness, frustration, and transformation. To discover the pathos of the biblical texts, readers need to observe every relevant detail in a story in order to realize the characters as fully as possible.

The literary approach to interpretation is used in exegeting pathos of the texts.

Given the fact that the Bible has the literary features and that they elicit emotions within

⁵⁹ "The essence of plot," says Ryken, "is a central conflict or set of conflicts. A plot is a coherent sequence of interrelated events, with a beginning, middle, and end. It is, in other words, a whole or complete action." Ryken divides plots into a few categories based on the transformation of character: a tragic plot, a punitive plot, a pathetic plot, a comic plot, an admiration plot, a reform plot, a degeneration plot, a revelation plot, and a multiple plot. Ryken also categorizes "plot conflicts" into three ways: physical conflict, character conflicts, and moral or spiritual conflicts. Because each plot and plot conflicts communicates with different emotion and mood, the identification of plot is crucial to find pathos of the text. Ryken, *How to Read the Bible*, 40, 53.

⁶⁰ While highlighting the emotional role of plot, Ryken quotes from the novelist E. M. Forster: "[a narrative] can only have one merit: that of making the audience want to know what happens next." E. M. Forster, *Aspects of the Novel* (Harmondsworth, UK: Penguin, 1962), 35. Quoted in Leland Ryken, *How to Read the Bible as Literature*, 42.

⁶¹ Ryken suggests the ways how characters—protagonists and antagonists—are portrayed: (1) direct description by the storyteller, (2) other characters' response, (3) a character's words and thoughts, (4) self-characterization, and (5) actions as a clue to character. Ryken, *How to Read the Bible*, 37-38.

⁶² Ryken, *How to Read the Bible*, 39.

the audience, their emotional impact should be included as a part of the authors' intention. Beside the exegesis of pathos through works of the literary approach, the pathos is identified in homiletical area.

Homiletics

In *Biblical Preaching*, Haddon Robinson states that the Bible as great literature communicates with our minds as well as with our emotions, highlighting that the biblical authors want us to get and to feel what they are writing about.⁶³ In particular, Robinson suggests some ways of exegeting pathos from the Psalms and narratives. "In Hebrew literature poets speak through parallelism that repeats, contrasts, or adds to the previous thoughts, and they use figurative language that may not be true to fact but is true to feelings," says Robinson. To interpret poetry, Robinson maintains that a few crucial questions should be raised, and one of them is related to exegeting pathos: "What feelings does the poet express by the choice of language?"⁶⁴ It means that a preacher should identify what pathos the author convey in a given text. As far as biblical narratives are concerned, Robinson suggests that a series of different questions must be raised when trying to understand a story, and three questions are helpful to exegeting pathos: "Who are the characters in the story and why did the author include them?" "How do these characters develop as the story develops?" "What conflicts develop and how are they are

⁶³ Haddon Robinson, *Biblical Preaching: The Development and Delivery of Expository Messages*, 3rd ed. (Grand Rapids, MI: Baker Academic, 2014), 43.

⁶⁴ Other exegetical questions are as follows: "What meanings lie behind the images and figure of speech? What elements of form structure does the poet use to discipline thought? What would be lost if the same truth were presented in prose?" Robinson, *Biblical Preaching*, 44.

resolved?” and “Why did the writer bother telling the story?”⁶⁵ By asking these questions about characters and plot, a preacher can identify the pathos of the text.

In the two books, *The Witness of Preaching* and *Preaching and the Literary Forms of the Bible*, Thomas G. Long offers hints on how to exegete pathos through a genre-sensitive approach. Particularly, if the text is narrative, Long suggests that a preacher puts him or herself in the shoes of the characters, experiences the story from these different points of view, identifies with each character, and takes a sympathetic view of that character’s understanding of the world.⁶⁶ Besides, looking for conflict according to plotline—either in the text or behind it—is crucial when exegeting pathos. In every genre, proposing searching moods of the texts, such as commanding, singing, narrating, explaining, warning, debating, praying, and reciting, Long connects what a text is doing—rhetorical functions—to music.⁶⁷ What sort of music would that be? For example,

Mark’s announcement that “Jesus came to Galilee, proclaiming the good news of God” (Mark 1:14) may call for a bright trumpet flourish, while Lamentations’ cry, “How lonely sits the city that once was full of people!” (Lamentations 1:1) calls for a melancholy violin, and the thunderous hymns of the multitudes in Revelation will demand a full orchestra complete with throbbing tympany and crashing cymbals.⁶⁸

In Long’s *Preaching and the Literary Forms of the Bible* is another example that connects the mood of text to music. Long says,

⁶⁵ Robinson, *Biblical Preaching*, 42.

⁶⁶ Thomas G. Long, *The Witness of Preaching*, 2nd ed. (Louisville, KY: Westminster John Knox, 2005), 84-86.

⁶⁷ Long, *The Witness of Preaching*, 87.

⁶⁸ Long, *The Witness of Preaching*, 88.

Allow the mood of the text to set the mood of the sermon. Trying to decide whether the text is better accompanied by a flute or a trombone can go a long way toward determining the text's mood. A sermon on 1 Corinthians 10:14-22, for instance, may well pick up on the quiet, "come let us reason together" style of the text. "Judge for yourselves," "Is this not so?" "Consider this," the text calmly encourages the reader. This text is definitely a sonata for flute and violin. Revelation 19, however, with its vision of the thundering multitudes in heaven shouting, "Hallelujah!" demands a full orchestra with kettle drum and cymbals. Preaching on this text may well mean reciting poetry, quoting hymns, employing grand images—anything to regenerate the mood of awe and wonder so central to the text itself.⁶⁹

In *Preaching with Variety*, Arthurs' genre-sensitive approach helps find the pathos in the exegesis. Arguing that "instead of using musical chords, the Bible as literature uses a different set of formal features," Arthurs examines six genres: Psalms, narrative, parables, proverbs, epistles, and apocalyptic.⁷⁰ In order to exegete pathos from each genre, a preacher must understand the literary features of it. First of all, when exegeting Psalms or poems, a preacher must ask how the poem does as well as what the poem means. In other words, he or she should read and exegete psalms as poems (the literary and rhetorical aspect of the texts), and it also includes what emotions the texts convey.⁷¹ "As lyric poetry," Arthurs says, "the psalms display intense emotions."⁷²

⁶⁹ Thomas G. Long, *Preaching and the Literary Forms of the Bible* (Philadelphia, PA: Fortress, 1985), 134.

⁷⁰ Arthurs, *Preaching with Variety: How to Recreate the Dynamics of Biblical Genres* (Grand Rapids, MI: Kregel Academic & Professional, 2007), 25.

⁷¹ For the emotional appeal in Psalms, C.S. Lewis says, "the Bible cannot properly be read except as literature; and the different parts of it as the different sorts of literature they are. Most emphatically the psalms must be read as poems; as lyrics, with all the licenses and all the formalities, the hyperboles, the emotional rather than logical connections, which are proper to lyric poetry." Gordon D. Fee and Douglas Stuart, *How to Read the Bible for All Its Worth: A Guide to Understanding the Bible* (Grand Rapids, MI: Zondervan, 1982), 74-75. Quoted in Arthurs, *Preaching with Variety*, 48.

⁷² Together with intense emotions, there are brevity, intricate structure, and concrete images. Arthurs quotes from Fee and Stuart who say, "Psalms are intended to appeal to the emotions, to evoke

Arthurs explains specifically what kind of emotions each psalm conveys: “The hues and tones of the psalms include terror, depression, loneliness, confidence, peace, amazement, humility, joy, and anger. This is the raw material of the psalms, which the poets mold and structure.”⁷³

The next exegesis of pathos comes from narratives. Biblical stories produce empathy with protagonists or antipathy with antagonists. In particular, plot and character are crucial when exegeting the pathos of the text.⁷⁴ Arthurs suggests not only a variety of ways to categorize plots, but how to develop them.⁷⁵ Through plots, readers become emotionally involved in stories. Plot is deeply connected with character, and “plot spins on the axis of the main character,” says Arthurs.⁷⁶ Arthurs tells seven ways that convey character.⁷⁷ When preachers are engaged in the flow of the plot and they are emotionally connected to the characters, the story begins to move hearts.

For the purpose of exegeting pathos from parables, three qualities are crucial: realism, folk stories, and analogy. Parables should be understood as a narrative form which has plot, character, setting, and point of view because parables are a subgenre of

feelings rather than propositional thinking, and to stimulate a response on the part of the individual that goes beyond a mere cognitive understanding of certain facts.” Arthurs, *Preaching with Variety*, 41, 48.

⁷³ Arthurs, *Preaching with Variety*, 48.

⁷⁴ Narrative scholar Shimon Bar-Efrat says, “The plot serves to organize events in such a way as to arouse the reader’s interest and emotional involvement, while at the same time imbuing the events with meaning.” Shimon Bar-Efrat, *Narrative Art in the Bible* (Sheffield, SCT: Almond, 1989), 93. Quoted in Arthurs, *Preaching with Variety*, 69.

⁷⁵ Arthurs states, “No matter how we categorize plots, they always develop a conflict, and the number of conflicts is surprisingly limited: person vs. person, person vs. nature, person vs. self, person vs. supernatural being, and person vs. collective. Plots are composed of five stages: background, conflict, rising action, climax, and resolution.” Arthurs, *Preaching with Variety*, 69-70.

⁷⁶ Arthurs, *Preaching with Variety*, 72.

⁷⁷ Here are seven ways of conveying character: dialogue, action, titles and names, physical description, authorial comment, response from other characters, and foils. Arthurs, *Preaching with Variety*, 73-75.

the larger genre of narrative.⁷⁸ In fact, two qualities of folk stories—simple plots and simple characters—enhance Jesus’ didactic purposes.⁷⁹

Pathos in Proverbs can be identified when one understands that they are poems. “Proverbs utilize all the devices of lyric poetry, such as figurative language, hyperbole, and chiasmus. This is because they are poems even though proverbs can be quite short,” says Arthurs.⁸⁰ It means the same methods when exegeting pathos from Psalms can be applied to Proverbs. Besides, Proverbs’ fondness for humor is one way of understanding pathos from Proverbs,⁸¹ and “the sage of Proverbs makes us laugh by unexpected or incongruous juxtaposition,” notes Arthurs.⁸²

To exegete pathos from Epistles, it is necessary to know that “the theological worldview provides the rationale for behavior by grounding the imperative in the indicative. That is, the epistles command, rebuke, and exhort, but they do so on the basis of the character and work of God.”⁸³ Moreover, a preacher must know that they are composed of subgenres, such as proverbs, creeds/hymns, lists, rhetorical questions, apostrophes, doxologies, and apocalyptic visions, and that these subgenres show the mood of the epistle. Lastly, epistle means “discourse,” a mode of communication that is like speech, so it “employs features of language commonly associated with poetry,

⁷⁸ Arthurs, *Preaching with Variety*, 109.

⁷⁹ According to Arthurs, parables’ simple plots and characters support Jesus’ instructive purpose in four ways: “1) stories disarm resistance, 2) parables polarize responses, 3) they engender memory, and 4) they focus attention on Jesus’ most important teaching, called ‘end stresses.’” Arthurs, *Preaching with Variety*, 110-111.

⁸⁰ Arthurs, *Preaching with Variety*, 137.

⁸¹ Here are examples of humorous scenes: the impish spirit of stones tied in slings (2:8), thorn bushes in a drunkard’s hand (v. 9), dogs returning to their vomit (v. 11), lions roaming the street (v. 13), sluggards too lazy to withdraw their hands from the dish (vv. 14-15), and a man grabbing a dog by the ears (v. 17). Arthurs, *Preaching with Variety*, 139.

⁸² For example, the author shows what the end of the “wicked” would be like: “the parallelism of 11:10 sets us up to expect rejoicing with prosperity and wailing with perishing, but instead we hear “shouts of joy” when somebody perishes.” Arthurs, *Preaching with Variety*, 139.

⁸³ Arthurs, *Preaching with Variety*, 155.

metaphor in particular. As such, it is extremely supple, incorporating other genres within its framework and combining appeals from logos, pathos and ethos,” Arthurs says.⁸⁴

The exegesis of pathos from Apocalyptic is also based on the understanding of its genre. According to Arthurs, “Apocalyptic is a hybrid genre, partaking of narrative, poetry, and prophecy.”⁸⁵ In particular, the genre of Apocalyptic appeals to the hearers’ perspective by means of dazzling language—the “expressive” and “evocative” functions of language, and like poetry it reveals and elicits attitudes and feelings.”⁸⁶ The surrealism of apocalyptic help recognize the mood of the texts: dualism (the good guys and the bad guys), symbols, and hybridized narrative.⁸⁷

Arthurs’ work through a genre-sensitive approach offers a preacher concrete ways to exegete pathos from every genre of Scripture. I will use his method in chapter four.

In *The Sermon as Symphony*, Mike Graves shares how to identify pathos in New Testament texts. He argues that identifying the mood or “tune” of a text is the crucial issue in exegesis and shaping sermons. Graves expounds: “The sermon as symphony consists of an interpretation of a text, a searching for its mood and movement, an artistic blending of text and tune, a moving performance, and an acoustical event in which

⁸⁴ Arthurs, *Preaching with Variety*, 158-159.

⁸⁵ To explain further, Apocalyptic has characteristics of narrative, poetry, and prophecy: as narrative, it has elements of plot, character, setting, and point of view. As poetry, it uses figurative language and heightened emotion. “As prophecy, it is eschatological and hortatory, but it differs from prophecy in its view of the world.” Arthurs, *Preaching with Variety*, 180.

⁸⁶ Arthurs, *Preaching with Variety*, 182-183.

⁸⁷ These three features of surrealism convey emotions of the apocalyptic texts. According to Arthurs, the dualism relates to tension and resolution. We can feel vindication and relief when we finally see God, called Faithful and True, who will soon judge the nations (Revelation 19:11, 15). The tension of theodicy is resolved. With visionary symbols, authors engage our minds and emotions as we discern what is meant by the grotesque beasts and shining stars. The last feature of surrealism is narrative-like. This is “the grand opera of the Bible.” The rhetorical functions of this narrative are similar to those of standard historical narrative. Arthurs, *Preaching with Variety*, 187.

something happens.”⁸⁸ In exegesis, Graves spends much time identifying the mood of texts in “Text and Tune” and “Listening to the Music.” Graves defines the mood of the text: “The mood of a given biblical text is the state of mind or feelings that the text evokes when we read it.”⁸⁹ When identifying mood of the text, Graves proposes trying to decide what kind of instrument can go a long way toward determining the text’s mood, like Thomas Long does, or what music might best fit a given text.⁹⁰ Careful attention to mood is a basic element of form-sensitive preaching. Here are examples of moods of the texts:

It might be the soft oboes of John 11: 35-36, “Jesus began to weep. So the Jews said, ‘See how he loved him.’” Or it might be the brilliance of Mendelssohn’s “Wedding March” played on the piano when John says in Revelation 19:7 that “the marriage of the Lamb has come and his bride has made herself ready.” It might be the sound of militant brass as Paul proclaims that God’s peace “will guard your hearts and your minds in Christ Jesus. (Philippians 4:7)

According to Graves, identifying the mood of a text plays a key role in sermons because to speak of the sermon as symphony is to think of the preacher as composer-conductor. Right understanding of pathos of the text leads a preacher to right preaching which conveys the mood of the text. Identification of mood is crucial in exegesis of pathos.

We have seen what has been written regarding the exegesis of pathos in the biblical texts. Pathos can be identified by standard exegetical approach, literary approach,

⁸⁸ Mike Graves, *The Sermon as Symphony: Preaching and the Literary Forms of the New Testament* (Valley Forge, Judson: 1997), 19.

⁸⁹ Graves, *The Sermon as Symphony*, 12.

⁹⁰ According to Graves, stories are often told through music: for example, Tchaikovsky’s *Peter and the Wolf* and Walt Disney’s *Fantasia*. “A similar process can be applied to the Bible. Listening to Scripture and its different forms is like listening to music and learning to hear with a trained ear.” William J. Carl III, “Shaping Sermons by the Structure of the Text,” in *Preaching Biblically*, ed. Don M. Wardlaw (Philadelphia, PA: Westminster, 1983), 124. Quoted Graves, *The Sermon as Symphony*, 13.

and homiletical approach. When we recognize pathos, we can better understand God's intention in biblical stories. Now we face the next question: How can an expository preacher⁹¹ be faithful not only to content but also to form when preaching from narrative?"⁹² In light of those two issues, the best way to develop biblical story when preaching Old Testament narrative texts is to retell the story.⁹³ I will uncover narrative preaching and its preachers in the next section.

Narrative Preaching

Upon reviewing the literature on narrative preaching, I have chosen four categories to describe it: genre-sensitive narrative preaching, narrative art form, narrative preaching with imagination, and the cautions of narrative preaching. One body of literature advocates genre-sensitive sermons. This ties into my thesis-project because such preaching offers preachers ideas of exegesis and embodying pathos of the text. Another body of literature advocates the use of narrative plot as a way to engage listeners. This ties into my thesis-project in the following way: plot-like form amplifies pathos by helping listeners experience the pathos of the text. A third body of literature advocates imagination in preaching. This fits into my thesis-project because imagination enhances pathos by evoking emotions as the audience connects with the characters. The

⁹¹ According to Jeffrey Arthurs, "Biblical sermon's content should explain and apply the Word of God as it is found in a biblical text, and a sermon's form should unleash the impact of that text." Arthurs, *Preaching with Variety*, 13.

⁹² Haddon Robinson states, "To be true to the Bible, I have to understand the genre; that's part of exegesis. . . . The form of literature ought to have some influence on the form of the sermon." Haddon Robinson and Craig Brian Larson, eds., *In The Art and Craft of Biblical Preaching* (Grand Rapids, MI: Zondervan, 2005), 324-325.

⁹³ Robert Chisholm, Jr. says, "I am talking about a lively, insightful, contemporized retelling of the story that is sensitive to its historical and cultural background, brings out its literary qualities, highlights its inner connections, and develops its theme. Robert B. Chisholm Jr., *From Exegesis to Exposition* (Grand Rapids, MI: Baker, 1998), 226-227.

other body of literature deals with cautions of narrative preaching. This ties into my thesis because theological balance is required in embodying the pathos in sermon.

Narrative Preaching That Is Genre-Sensitive

In this category, I compare and contrast two preachers: Fred Craddock and Sidney Greidanus. The two scholars share commonality when advocating genre-sensitive sermons, but they are different with their interpretation of the text. On the one hand, Craddock and Greidanus agree that the form or genre of the biblical passage to be preached should shape in some way the form of the sermon. It means the sermonic form should be narrative if the genre or form of the text is narrative. Craddock emphasizes this in *As One Without Authority*.⁹⁴ Craddock says, “If the forms of the Bible were adopted, sermons would be strengthened by the fact that the text would not be forced to fit a new frame. For example, narrative texts would be shared in narrative sermons, parables in parabolic form, biography in biographical sermons, and similarly in other speech models.”⁹⁵ While Craddock does not require that a sermon imitatively adhere to the biblical form—a psalm needs not be preached entirely as a poetic sermon, he argues that various biblical forms seek to accomplish a variety of rhetorical aims; hence, the sermon should attempt to “do what the text does” in both the “what” (content) and the “how” (rhetorical strategies) of the text.⁹⁶

⁹⁴ Craddock, a key narrative preacher, opened a floodgate of homiletical thought on narrative including image and indirection. Craddock's homiletic has influenced further generations of homileticians who have developed new sermon forms while holding to certain values found within the new homiletic: narrative preaching, phenomenological preaching, and conversational preaching, to name a few. Craddock argues, “The separation of form and content is fatal for preaching, for it fails to recognize the theology implicit in the method of communication.” Fred B. Craddock, *As One Without Authority* (St. Louis, MO: Chalice, 2001), 128.

⁹⁵ Craddock, *As One Without Authority*, 121.

⁹⁶ Craddock, *As One Without Authority*, 114.

Sidney Greidanus, like Fred Craddock, supports genre-sensitive narrative preaching when preaching from narrative texts. In *The Modern Preacher and the Ancient Text*, Greidanus highlights the importance of both the form and the content of text in exegesis and preaching: “A holistic exegesis must be directed at both form and content. It is not enough to get the meaning out of the text and into the sermon. We must pay attention to the total configuration of textual form/content. . . . The form of the text provides clues for shaping the sermon so that it will do justice to the original formed content as it affected the original hearers.”⁹⁷ For instance, I contend that the most appropriate form for a sermon on a narrative text, not surprisingly, is the narrative form. The deductive form used from narrative may lose both the text’s forward momentum as well as its total, experiential impact, but the narrative form can retain both.⁹⁸ Greidanus even argues, “If the text ‘makes its point’ in story form then we ought to seriously consider constructing a sermon that is faithful to the content and the form of the biblical text. . . . Why should we de-story in our sermons and simply pass on the point of the story to our listeners?”⁹⁹ For the preacher, a sermon should integrate both the form and content of the biblical text, and as a consequence, the listeners can then experience the Word of God cognitively as well as emotionally. To achieve the goal, the preacher must employ the impact of the text in his/her genre-sensitive sermon, not its same literary techniques—although technique is the best place to start. I qualify this argument to other genres of

⁹⁷ Sidney Greidanus, *The Modern Preacher and the Ancient Text: Interpreting and Preaching Biblical Literature* (Grand Rapids, MI: Eerdmans, 1988), 16, 20.

⁹⁸ Greidanus, *The Modern Preacher and the Ancient Text*, 224.

⁹⁹ Greidanus expounds the advantages of narrative style preaching: 1) to be closer to the biblical form and thus less likely distort the text, 2) to naturally maintain interest and recreate the rhetorical impact of the text, 3) to communicate more holistically by involving emotion, intuition, and imagination as well as cognition, 4) to communicate less directly and help get around defenses, and 5) to give preachers a break from the routine so that preaching can be joyful, not just “doing church.” Greidanus, *The Modern Preacher and the Ancient Text*, 18, 144-145.

Scripture. Preaching always changes the form of the text. For example, preaching turns the biblical text from written to oral discourse, usually lengthens it quite a bit, and adds elements to contextualize it, such as illustrations and applications. This is especially true when preaching from various genres: proverbs, psalms, wisdom, parables, epistles, and apocalyptic literature.

On the other hand, Craddock and Greidanus are different from each other both theologically and hermeneutically. Craddock's main concern is not the biblical author's intention (what the text means), but with the listener's experience of the text (what the text does). In other words, Craddock tends to interpret texts much more according to the reader's experience rather than from a commitment to authorial intention. Craddock's theology, which leads to the New Homiletic (a theology based on New Hermeneutics), is founded on existentialism.¹⁰⁰ According to existentialism, "Understanding is existential, involving a 'hermeneutical circle' in which the self and the text come together in daily life."¹⁰¹ Craddock's inductive movement results from his existential theology; and in fact, he would rather focus on what the text does in the audience's current life than what the text means. Craddock writes, "Induction is movement of material that respects the hearer as not only capable of but deserving the right to participate in that movement and arrive

¹⁰⁰ The leading scholars of the New Hermeneutic are Ernst Fuchs and Gerhard Ebeling, but its origins go back to philosopher Rudolf Bultmann, Martin Heidegger, and Hans-Georg Gadamer. Eryl Davies, "The New Hermeneutic," *Foundation* No.12 (1985), 49; Both Ebeling and Gerhard gained inspiration from Bultmann's perspective that people today can understand the Bible as a Word addressed to them. The work of Bultmann has connection with the emphasis on practical application of the New Hermeneutic as opposed to a biblical proposition. Anthony C. Thiselton, "The New Hermeneutic," in *A Guide to Contemporary Hermeneutics: Major Trends in Biblical Interpretation*, ed. Donald K. McKim (Grand Rapids, MI: Eerdmans, 1986), 78. Along with Martin Heidegger, Bultmann maintained that language itself is an interpretation and therefore cannot be understood in reference to ancient text as somehow embodying objective truth. Scott M. Gibson, "Preaching: Old and New," 19.

¹⁰¹ Thiselton, "The New Hermeneutic," 78.

at a conclusion that is the hearer's own, not just the speaker's."¹⁰² Since Craddock believes that the listeners complete the sermon, he criticizes the deductive method, claiming that there is no democracy in deductive preaching, no dialogue, no listening by the speaker, and no contribution from the hearer. However, I have found a weakness with this argument. Craddock does not seem to be considering the power of God's Word and the work of the Holy Spirit. In terms of methodology in preaching although it is true that the inductive method is powerful to persuade an audience and help them respond to God's Word, he pays less attention to deductive preaching than inductive one. Deductive preaching has played a key role in the transformation of the saints by putting the preacher's authority in the Bible—God—itself.¹⁰³ Too much emphasis on inductive preaching might tempt God's people to miss the benefits of a deductive one. Preachers are required to be balanced in their methodology. While this thesis project does not adopt Craddock's Bultmanian hermeneutic, his methodology can still be used to help evangelical preachers exegete and embody pathos.

Greidanus highlights a holistic interpretation of Scripture. He states, "Once the text has been selected, it needs to be interpreted holistically; that is, it needs to be understood in its literary, historical, and theological dimensions. It may be helpful to think of historical narratives as 'proclamations of God's acts in history.'"¹⁰⁴ According to Greidanus, preachers should identify what the pericope's purpose was for the original audience and how the author was seeking to accomplish its purpose.¹⁰⁵ Additionally,

¹⁰² Since Craddock claims that the hearer is called to participate in the sermon and identify with the preacher's articulation of reality, he criticizes deductive approach.

¹⁰³ The Apostle Paul said, "For Christ did not send me to baptize, but to preach the Gospel—not with words of human wisdom, lest the cross of Christ be emptied of its power" (1 Corinthians 1:17).

¹⁰⁴ Greidanus, *The Modern Preacher and the Ancient Text*, 222.

¹⁰⁵ Greidanus, *The Modern Preacher and the Ancient Text*, 223.

Greidanus recommends that preachers use a Christocentric interpretation for the purpose of holistic theology: “Genuine Christocentric interpretation of Hebrew narrative is dependent on understanding the passage in the context of the universal kingdom history which finds its goal and climax in Christ.”¹⁰⁶ In this sense, Greidanus’ theology is holistic. Nevertheless, Greidanus’ Christo-centric approach has weaknesses in too much focus on Christ. In fact, Christ-centered preachers like Greidanus maintain that all portions of the Bible reveal something about Christ and redemption, and that all sermons should overtly and explicitly reveal something about Christ, the gospel, and/or redemption. This one-sided approach may dilute preachers’ calling to preach Trinitarian theology, not just Christo-monic. Besides, Christ-centered interpretation can make confused preachers so that they may miss their first duty to identify the biblical author’s intent in a given text. Greidanus’ theology is more holistic than Craddock’s, but it still needs balance.

Fred Craddock and Sidney Greidanus agree that narrative preaching should be genre-sensitive. The form/genre and content of the text should be involved in the form of a sermon. In spite of their commonality, they are different in their interpretation of the text. Craddock’s theology is existential, so he focuses closely on the modern audience’s status. In contrast, Greidanus’ theology is holistic as he searches for literary, historical, and theological dimensions to interpret a given text. He interprets Scripture Christocentrically in order to find the unity between the Old Testament and the New Testament.

¹⁰⁶ Greidanus, *The Modern Preacher and the Ancient Text*, 221.

Narrative preaching that is genre-sensitive offers preachers ideas of exegeting and embodying pathos of the text. The next body of literature advocates the use of narrative plot as a way to engage listeners. Plot-like form amplifies pathos by helping listeners experience the pathos of the text.

Narrative Preaching as a Narrative Art Form

Eugene Lowry and J. Kent Edwards describe how to embody pathos in narrative art form through plot. In this section, I compare and contrast their approaches as presented in Lowry's *Homiletical Plot* and Edwards' *Effective First-Person Biblical Preaching*. The commonality between Edwards and Lowry is their approach to preaching as a story, but they differ to a degree regarding their faithfulness to authorial intention they are. I will unpack the similarity and the difference between Edwards and Lowry in this paper.

Lowry and Edwards are both advocates of the story form in preaching. Edwards mentions why the narrative form (which is limited to first-person sermons) needs to be preached for cultural, educational, theological, and emotional reasons.¹⁰⁷

Similar to Edwards, Lowry argues that a sermon should be constructed as a story plot. "A sermon," argues Lowry, "is not a logical assemblage; a sermon is an event-in-time which follows the logic born of the communication interaction between preacher

¹⁰⁷ Culturally, given that today's society is interested in stories, the best way to communicate to a story-loving society is with stories. Educationally, the more entry points a sermon form (narrative in shape) touches on, the greater the number of people who will learn and learn more effectively. Theologically, God inspired human writers to choose the precise literary genres through which he wanted to communicate his purposes, and God's inspired combination of word and genre is adequate to communicate his ideas. For emotional reasons, the great stories of Scripture are brimming with emotion and vitality, and story-formed sermons help preachers increase the impact of their messages. J. Kent Edwards, *Effective First-Person Biblical Preaching* (Grand Rapids, MI: Zondervan, 2005), 15-24.

and congregation.”¹⁰⁸ Lowry emphasizes, “Best preaching should feel like a story. It is indeed *The Story*, and preacher’s task is to tell it, to form it, to fashion it—not to ‘organize’ it.”¹⁰⁹

However, Edwards and Lowry differ on how faithfully the preacher should convey the author’s intent. The reason for this difference is revealed in the first stage of their homiletical forms. Edwards borrows Frye’s mono-mythic cycle and in the first stage of that *Cycle*, Edwards tries to help his audiences better understand what the text means by offering a biblical background of the pericope. Edwards emphasizes the importance of the background: “Without a background of conflict, a big idea can seem weak and insipid. [Preachers] display their big idea on the darkest background possible in order that their audience may grasp in wonderment when they see the idea God placed in a biblical passage.”¹¹⁰

Compared to Edwards, Lowry’s first stage—upsetting equilibrium—functions to gain quick attention from his audiences. Lowry says, “The first stage—upsetting the equilibrium—may have nothing to do with the biblical narrative. It serves only to whet the appetite of the listeners who, after hearing the story, will wonder what it has to do with the biblical story.”¹¹¹ According to Lowry, the purpose of the opening stage of the presented sermon is to trigger ambiguity in the listeners’ minds.¹¹²

Secondly, Edwards and Lowry differ on faithfulness to the authorial intention in the degree to which they follow the chosen passages’ literary form. Edwards highlights

¹⁰⁸ Eugene L. Lowry, *Homiletical Plot: The Sermon as Narrative Art Form* (Louisville, KY: Westminster John Knox Press, 2001), 8.

¹⁰⁹ Lowry, *Homiletical Plot*, xx.

¹¹⁰ Edwards, *Effective First-Person Biblical Preaching*, 93.

¹¹¹ Lowry, *Homiletical Plot*, 33.

¹¹² Lowry, *Homiletical Plot*, 35.

not only the importance of the exegetical big idea but also of the biblical texts' literary forms. In fact, he spends much time on the process of finding a big idea—more specifically, an exegetical idea, and a homiletical idea rolled into one.¹¹³ Besides, Edwards argues that the preacher's narrative form should coincide with the biblical narrative form.¹¹⁴ I agree with Edwards that God intentionally employed various genres to communicate to His people. It is more faithful to the Author's intent to follow the text's literary form.

Compared to Edwards, Lowry seems to be less faithful to the authorial intention. Lowry maintains his homiletical form regardless of the biblical literary form. According to Lowry, his *Homiletical Plot* is not limited to narrative texts but should be applied to every genre because a sermon is a narrative plot; a sermon is a narrative plot.¹¹⁵ Only his concern is to make any sermon—life situational, doctrinal, or expository—a narrative event. He does not seem to be interested in the authorial intention.

Lowry and Edwards share an advocacy of a story form in preaching. Still, the two preachers are different in their concern for authorial intention: Edwards tries to be faithful

¹¹³ Edwards asks to state the big idea of the text in the form of an exegetical subject and complement. An exegetical idea must be as close to the biblical text as possible, and it is an accurate descriptive summary of what took place in the narrative. A homiletical idea is almost identical to the exegetical idea. A preaching idea is a pithy, memorable phrase that you want to lodge in the minds of your listeners: memorable, nutshell expressions of truth that adhere to your mind like white dog hair to your black dress pants. Edwards, *Effective First-Person Biblical Preaching*, 64-67.

¹¹⁴ Edwards recommends three ways to test if a proposed plot is an effective vehicle for the big idea of the text: to compare the integrity of the plot structure in sermon with the biblical text, to do a double-check if the climax of the sermon is exactly the same as the biblical text, and to confirm if the characters in sermon parallel with characters of the text. J. Kent Edwards suggests three ways to check the integrity of the plot structure. The first way is to compare the proposed structure with the biblical text. The second way is to test the prepared structure based on that of climax. The final test is the plot of character arc: does your protagonist undergo some significant change? Edwards, *Effective First-Person Biblical Preaching*, 96-97

¹¹⁵ Lowry, *The Homiletical Plot*, 14.

to the narrator's intention through his "Mono-Mythic Cycle," whereas Lowry tends to focus more on his form—"Homiletical Plot"—than the author's intent.

Narrative preaching as a narrative art form advocates the use of narrative plot as a way to engage listeners and intensifies pathos by helping listeners experience the pathos of the text. The next body of literature reassures imagination in preaching. This is because imagination enhances pathos by evoking emotions as the audience connects with the characters.

Narrative Preaching with Imagination

The pathos of narrative preaching is strengthened when a preacher uses imagination. In *Preaching and Teaching with Imagination*, Warren Wiersbe searches for vitality in preaching and rediscovers the power of imagination. In the first section, "Imagination and Life," Wiersbe states that preachers need to return to metaphors as tools for painting word pictures in their sermons. Entitled "Imagination and Scripture," the second section is an explanation of some of the metaphors used in the Bible. He likens this section to an adventure through the biblical books that focus on eight categories of material, such as history, poetry, prophecy, and the teachings of Jesus. In each category he isolated significant metaphors that could be imaginatively used in sermons. In the third section, "Imagination and Biblical Preaching," Wiersbe offers guidance to preachers on designing and using metaphors in sermons. His guidance centers on the value of personal reflection in the process of biblical interpretation. Wiersbe has given credibility to the use of imagination in biblical exposition. By helping preachers expound the word pictures of Scripture, he has made a significant contribution to the ongoing challenge of preaching

the truth of God's Word with vitality. While Warren Wiersbe does not mention the place of pathos in biblical narrative, his approach to teaching and preaching with imagination is closely related to pathos.¹¹⁶ Wiersbe's use of imagination helps preachers understand pathos as a key factor to recreating the authorial intention in narrative sermons.

In *Eat This Book: A Conversation in the Art of Spiritual Reading*, Eugene H. Peterson offers insights into language, explains how to live—not just read—the Bible, and illuminates biblical truths sometimes lost in translation. Peterson shows how to imaginatively read the Bible by employing the metaphor of eating. He explains that “reading is not a merely objective act, looking at the words and ascertaining their meaning, whereas eating the book is in contrast with how most of us are trained to read books—develop truth by as far as possible any personal participation that might contaminate the meaning.”¹¹⁷ Peterson highlights the purpose of the metaphor: “Eating the book is to meditate on Words—spoken and listened to, written and read—are in intended to do something in us, give health and wholeness, vitality and holiness, wisdom and hope.”¹¹⁸ Peterson presents *lectio divina* (sacred reading) as the concrete way to enter into and live the Bible.¹¹⁹ Such reading metabolizes Scripture into “acts of love, cups of cold water, missions into all the world, health and evangelism and justice in Jesus' name,

¹¹⁶ Jeffrey Arthurs, communication and homiletics scholar, mentions the relationship between emotion and imagination in narratives in his article, “Performing the Story: How to Preach First Person Narrative”: “Stories engage the imagination, and they evoke emotions as the audience connects with the characters. Narratives also engage our imaginations by placing their characters and action in a setting.” Jeffrey D. Arthurs, “Performing the Story: How to Preach First Person Narrative Sermons.” *Preaching* (March/ April, 1997): 31.

¹¹⁷ Eugene H. Peterson, *Eat This Book* (Grand Rapids, MI: Eerdmans, 2006), 20.

¹¹⁸ Peterson, *Eat This Book*, 21.

¹¹⁹ *Lectio divina* is a four-part way of reading Scripture: 1) *Lectio* (read). God is speaking, so I listen intently to what he says, 2) *Meditatio* (Engage). God is speaking to me, so I listen personally, 3) *Oratio* (Pray). God is speaking to me, so I listen personally and reply personally in prayer, and 4) *Contemplatio* (Live). God is speaking to me, so I listen personally and reply in prayerful living. Peterson, *Eat This Book*, 92-117.

hands raising in adoration of the Father, feet washed in company with the Son.”¹²⁰ The final section of the book is an illuminating introduction to Bible translation and ultimately to *The Message* (his translation) itself. He argues that literalism in translation encourages using the Bible as a tool, in which case we're in charge, not God. However, putting the Bible in the same language as our day-to-day lives encourage us to live the Bible, in which case God's in charge, not us. *Eat This Book* clearly reveals Peterson's view on Christians reading and internalizing the Bible: getting Scripture into the hearts, minds, arms, legs, and mouths of men and women.

Peterson is different from Warren Wiersbe in that he focuses on Christian reading, whereas Wiersbe focuses on preaching. However, both emphasize imagination to reach their goals. Their concern about imagination is closely connected to pathos in narratives because they are exegeting the rhetorical functions of plot as well as character to engage listeners imaginatively and emotionally with the story through suspense, form, and identification.

This body of literature shows that imagination enhances pathos by evoking emotions as the audience connects with the characters. The next body of literature deals with cautions of narrative preaching because theological balance is required in embodying the pathos in sermon.

Cautions for Narrative Preaching

Cautions for narrative preaching are required even though it conveys pathos in preaching. Jeffrey Arthurs explains the cautions in performing narrative preaching in

¹²⁰ Peterson, *Eat This Book*, 18.

Preaching with Variety. Arthurs's definition of "biblical narrative" is a reminder that not only do the biblical stories have literary art, but they also are founded on historicity: "A historically accurate, artistically sophisticated account of persons and actions in setting designed to reveal God and edify the reader."¹²¹ Besides, under the section "Use Wisdom," Arthurs warns that cautions are needed even though narrative preaching follows the form of the text. Arthurs gives three reasons why a preacher should exercise caution in performing a narrative sermon: pastoral, exegetical, and epistemological: "the first is pastoral because narrative form will strike some listeners as mere entertainment; the second reason is exegetical. Expository preachers who take seriously the text's form will not cavalierly jettison that form in their sermons; the last reason for wisdom is epistemological in the sense that narrative may be the most common genre in the Bible, but it is not the only genre."¹²² Arthurs' pastoral, exegetical, and epistemological cautions help qualify the argument I am making in this thesis on the value of using a narrative sermon form when preaching from narrative.

In "The Limits of Story," Richard Lischer observes four limits of story in both theology and homiletics although he recognizes it as the most appropriate rhetorical mode for the discovery of the self and the experience of God. The limits are aesthetic,

¹²¹ Arthurs, *Preaching with Variety*, 64.

¹²² To expand Arthurs' cautions, the pastoral caution is caused by the possibility that listeners may concentrate on the preacher's skills. This probably happens when performing the first-person sermon. To overcome this danger, Arthurs suggests that the preacher should use traditional introduction and/or conclusion often helps listeners feel comfortable with your sermon even when the majority of it is narrative. The exegetical caution is needed because of first-person perspective. "Most biblical narrative," says Arthurs, "is third person, and that format should be our standard procedure" although there may be good reasons for performing the first-person narrative sermon. The last epistemological caution is based on the variety of discourses including narrative, such as poetry, witty sayings, parables, straightforward discourse, and so forth. Arthurs states, "While it may be true that the human mind translates abstract statements into concrete scenes, the opposite also seems to take place. Narrative prompts the mind to ask what the story means. Propositions and narratives belong together." Arthurs, *Preaching with Variety*, 98-99.

ontological, theological, and socio-political.¹²³ The first limit, “aesthetic,” refers to dangers in historicity which can accompany in case of extraordinary focus on the literary art of stories. In fact, the aesthetic approach tends to ignore the historical dimension in interpretation while separating stories from their contexts, theology, and history: “it atomizes the community’s experience of the gospel—of which texts are an organic part.”¹²⁴ The second limit to story is the ontological argument. A story does not always reflect reality. Instead, it imposes a pattern (plot) on those who do not have story-like lives.¹²⁵ However, the truth is that there are many group of people who do not plot-like life. The third limit in stories is a theological problem, and it is related to faith. Faith receives God’s promise, and by faith God’s people is willing to trust God even when His stories no longer address our stories or the non-narrative life, whereas by faith today’s people may mean the ownership of stories, or clinging to the goodness of God.¹²⁶ Theologically speaking, “the eschatological thrust of Scripture,” notes Lischer, “contributes to a counter-story whose influence may still be felt in the breakup of coherence in modern fiction.”¹²⁷ While story teaches us that faith is a living out, eschatology reminds us that “faith is a slash across the symmetry or predictability of

¹²³ Richard Lischer, “The Limits of Story,” *Interpretation* 38 (1984): 26-27.

¹²⁴ For example, “parables of Jesus possess an ‘in-meaning,’ or a self-contained system of references to which their ‘through-meaning,’ or referential, pointing function, is subsidiary. The parable can legitimately be isolated from their context of meaning in the Synoptic Gospels because, as disclosive metaphors, they do not refer the reader to other realities but bear in themselves all the reality there is,” says Lischer. Besides, Lischer points out the supreme importance of plots. Lischer, “The Limits of Story,” 27.

¹²⁵ Lischer states that many people do not plot-like (from conflict to resolution) life: the handicapped, the addicted, the poverty-stricken, the hungry, the imprisoned, and many other groups of alienated people. Many other categories of isolated people whose lives are structured not by the syntaxes of story but by immediate needs or bewilderment at the un-relatedness of things. Lischer, “The Limits of Story,” 30.

¹²⁶ Lischer, “The Limits of Story,” 33.

¹²⁷ By this reason, Lischer says, “Although Christianity produced stories that dramatize the eschatological in order to help others participate in the sign of Jonah and share in the fellowship of Christ’s death and resurrection, theologically, Christianity did not mandate the aesthetic form of story.” Lischer, “The Limits of Story,” 33.

history.”¹²⁸ The last limitation of a story is the socio-political issue of how to live a story. Story does not provide the resources for implementing ethical growth or socio-political change. Story may be the inspiration for change and set the tone or historical background for change, but it does not help make ethical decision.¹²⁹ By its nature story does not address the direct proclamations, exhortations, and principles. Due to this nature of story, a preacher must use other rhetorical ways with narrative form. According to Lischer, a socio-political critique of story recommends that preachers not just use one aesthetic-story form, but employ all the rhetorical methods in balance in service of social and personal transformation.¹³⁰

Bryan Chapell detects the weaknesses of narrative in *Using Illustrations to Preach with Power*. Chapell observes three problems with narrative preaching. First, narrative preaching tends to ignore propositional content in the Scriptures. Narratives are major parts of the Bible, but they are not the only genre of it. The Bible contains rich propositional content. In fact, the biblical authors combine narrative and propositional forms “to lock down meanings across time and across individual and cultural differences.”¹³¹ Chapell explains the relationship between the two forms—narratives and

¹²⁸ Lischer, “The Limits of Story,” 38.

¹²⁹ To emphasize the importance of principles in social change, Lischer gives an example of Martin Luther King: “The effectiveness of King as a preacher and agent of social change lay not in his ability to tell a story but in his incisive analysis of the situation of America and his prophetic call to justice. In his style of oratory he did not desert the black tradition (biblical storytelling), but the content and structure of his sermons are not organized around Gospel narrative but gospel principles.” Lischer, “The Limits of Story,” 35.

¹³⁰ While observing the weaknesses of story form, Lischer suggests alternatives to story form: abstraction and contraction. “In abstraction images are detached and formed into general principles. Not only is abstraction indispensable to the practical affairs of society, but affords some distance from the particulars of life and creates a broader field of truth than that of the individual detail or anecdote. Contraction is the freezing or constriction of story in order to isolate those images or metaphors that capture experience in an irreducible and unexpandable way.” Lischer, “The Limits of Story,” 38.

¹³¹ Bryan Chapell, *Using Illustration to Preach with Power* (Wheaton, IL: Crossway Books, 2001), 187.

propositions—and argues that the Bible stresses the value of both forms: “narratives provide experiential reference for the meaning of propositions, just as the propositions provide conceptual and linguistic backgrounds for the narratives that give their shapes meaning. By providing narratives along with propositions the Bible asserts the value of both, and makes suspect any communication system that would deny the value of either.”¹³² Second, narrative preaching has a tendency to minimize the *Imago Dei*.¹³³ The fact that humans are created in the image of God (Genesis 1:26-27) means “there is an overlapping of individual ‘horizons’ that surpasses personal and community difference,” says Chapell.¹³⁴ In fact, the biblical principal of *Imago Dei* provides the common foundation to all being and thought that allows meaningful human interaction, whereas the Scripture respects the individual differences.¹³⁵ However, the supporters of narrative preaching (the Deconstructionists) cannot explain why individuals continue to share commonality within groups, “given the fact that their pre-reflective differences ought to preclude meaningful human communication.”¹³⁶ Lastly, narrative preaching misses the role of the Holy Spirit. Over-emphasis on the artistic form of narrative preaching may limit the Spirit. In fact, Scripture claims that the Holy Spirit renews our minds and

¹³² Chapell adds, “a narrative without a propositional interpretation produced confused and conflicting meanings in the minds of readers” because a proposition communicates a higher clarification of its content.” Chapell, *Using Illustration to Preach with Power*, 187.

¹³³ According to Chapell, the presumptions of narrative preaching are composed of the relativity of truth, the subjectivity of communication, and the primacy of experience. The ignorance of *Imago Dei* is connected with the subjectivity of communication: “Believing that differences between individuals deprive propositions of universal meanings, the Deconstructionists (supports narrative preaching) recognize that the reader (or listener) becomes the final arbiter of whatever meaning is taken from the expression of another.” Chapell, *Using Illustration to Preach with Power*, 184-187.

¹³⁴ Chapell, *Using Illustration to Preach with Power*, 187.

¹³⁵ Chapell, *Using Illustration to Preach with Power*, 188.

¹³⁶ Chapell, *Using Illustration to Preach with Power*, 186.

restores the broken image of God in us, and as a result, we are subject to any man's judgment because we have the mind of the Lord (1 Corinthians 2:14-16).

In summary, although I argue that performing narrative preaching from narrative texts helps embody the pathos of the text, cautions must be taken. Narrative is not the only genre of Scripture, nor is narrative preaching the only form of preaching. Narrative preaching should not miss the historicity of Scripture and the role of the Holy Spirit in transformation in its concern for the aesthetic features of narrative. When taking these cautions into consideration, narrative preaching can embody the pathos of text in light of the biblical author's intent.

Stories have power—we love stories, we live in a story culture, and people are heavily influenced by stories. Therefore, it is not surprising that God not only values stories but employs them to communicate with his people. Biblical narrative is composed of literary elements, such as plot, character, setting, and point of view. Among the literary elements of biblical narrative, plot and character engage listeners imaginatively and emotionally with the story through suspense, “form,” and identification. Considering the literary feature of narrative and the rhetorical function of plot and character, narrative preaching—although there are cautions—embrace the text and its literary form by asking the questions, “What does a text mean?” and “How does it communicate?” Considering the crucial role of pathos in biblical narrative and in narrative preaching which embraces its text and form, we are led to conclude that heightened attention to pathos can recreate the authorial intent when preaching narrative sermons from Old Testament narrative.

While standing between the ancient world and contemporary world, preachers are required to fill bridge the gaps between the two. They must empathize with what the biblical authors convey and create that empathy through delivery.

Creation of Empathy through Delivery

The neglect of pathos in exegesis and homiletics can be corrected by identifying the emotional appeal of the texts as a part of exegesis and by embodying the emotional appeal in sermon so that a preacher can convey the author's intent regarding pathos. To support this thesis, I have examined the function of pathos in communication, how to exegete pathos, and which sermon form to employ when conveying the pathos. Now a final look will be taken at creation of empathy through delivery. This is closely related to my thesis because embodying pathos is best accomplished when preachers create empathy in their delivery. In this section, I will survey literature which discusses preaching as oral communication, defines and details the function of empathy, the importance of delivery, and some primary methods by which one creates empathy in delivery.

Preaching as Oral Communication

Preaching is oral communication. This is an interpretative foundation for why a preacher should convey empathy in delivery. In fact, hearing a sermon is different from reading its manuscript. Hearing and seeing a preacher embody his or her sermon is a different experience than reading it privately.¹³⁷ In *Devote Yourself to the Public Reading*

¹³⁷ According to communication scholars, sixty-five percent of all "social meaning" is transferred through the non-verbal elements such as voice, facial expression, and gestures. Randall P. Harrison,

of Scripture, Jeffrey Arthurs' argument implies that preaching is oral communication.

Although Arthurs' argument focuses on the public reading of Scripture, his argument can undoubtedly be applied to preaching. Arthurs states that a preacher's nonverbal signals convey social meanings to his or her audience as a primary channel of communication, so preaching is a much more holistic experience than the silent reading of a script.¹³⁸

Arthurs compares the differences between written and oral communication when approaching Bible reading. Here is a chart that shows the difference between the two interpretations:¹³⁹

"Nonverbal Communication: Exploration into Time, Space, Action, and Object," in *Dimensions in Communication*, eds. James H. Campbell and Hal W. Helper (Belmont, CA: Wadsworth, 1965), 161.

¹³⁸ Jeffrey D. Arthurs, *Devote Yourself to the Public Reading of Scripture: The Transforming Power of the Well-Spoken Word* (Grand Rapids, MI: Kregel Academic & Professional, 2012), 32.

¹³⁹ Arthurs, *Devote Yourself to Scripture*, 33.

Table 1. A Comparison of Written and Oral Communication

A Comparison between Written and Oral Communication	
The Bible as Written Text	The Bible as Spoken Message
Perceived with the eyes.	Perceived with multiple senses—primarily hearing but also sight as we look at the reader and the environment. May use other senses.
Interpretation is private, individualistic.	Interpretation is shared, communal.
The rate of communication is under the control of the reader, enabling practices like repetition and skimming.	The rate of communication is under the control of the speaker. The flow of information proceeds like a river which cannot be slowed or accelerated unless the speaker allows it.
Facilitates analysis.	Fosters encounter.
Implies the absence of the author.	Impossible without the presence of the speaker.
Permanent.	Ephemeral. It lasts until the echo fades.
Past.	Present.

As the chart shows, there are definite differences between the two approaches.

Understanding of preaching as a spoken communication is crucial when communicating with one's audience. Equipping oneself with a communicative ability, especially, with delivery that conveys empathy accomplishes the communication.

Viewing preaching as oral communication is advantageous for preachers because it lends greater comprehension, empathetic responses, and realization in cognitive and behavioral changes in their listeners. Creating empathy is a crucial element every preacher should seek when transporting them to a created literary context and promoting interest, entertainment, and consciousness-raising. In this regard, empathy must be studied further.

Definition of Empathy

The term empathy, which originated from the Greek word *empathia*, means “in-feeling” or a “feeling into,” and it has been used in modern psychology and psychiatry.¹⁴⁰ One specialized usage for aesthetics is found in reading a literature or performing an art: the word refers to being a “feeling into” resulting from “the ability and willingness to project oneself intellectually and emotionally into a piece of literature or any other type of art.”¹⁴¹ Through this ability, the audience participates in the emotion the speaker conveys. “Such identification results in a corresponding physical response, and the interaction of these emotional and physical responses, as they intensify each other, is the basis of empathy as it concerns the interpreter,” say two experts in the field of oral interpretation, Timothy Gura and Charlotte I. Lee.¹⁴² To put it simply, “empathy is a phenomenon of human nature wherein one person ‘feels into’ the experiences of another,” says Elbert R. Bowen, Otis J. Aggertt, and William E. Rickert.¹⁴³ Empathy is just used for two people, two friends, who sympathize with each other’s feelings.

Everyone experiences empathy on a daily basis. For example, when you smile at a baby, the baby smiles at you. Sometimes yawning, coughing, clearing the throat, and sniffing happen in class settings. The actions are contagious. When watching a movie, you’ll catch yourself smiling when the hero is smiling. These experiences demonstrate that empathy occurs in our everyday lives. Empathy can also occur in sporting events.

¹⁴⁰ The Greek word *empathia* is composed of *en* (meaning “in” or “into”) and *pathos* (meaning “feeling”). Elbert R. Bowen, Otis J. Aggertt, and William E. Rickert, *Communicative Reading*, 4th ed. (New York: Macmillan, 1978), 172.

¹⁴¹ Timothy Gura and Charlotte I. Lee, *Oral Interpretation* (Boston, MA: Allyn and Bacon, 2010), 129.

¹⁴² Gura and Lee, *Oral Interpretation*, 129.

¹⁴³ Bowen, Aggertt, and Rickert, *Communicative Reading*, 172.

When we see a base runner slide to first base, we feel ourselves run and slide with him/her on bleachers. Empathy is a part of our everyday lives.

Why do we experience empathy? The recent discovery of mirror neurons tells us that empathy is grounded in neural activity.¹⁴⁴ According to Samuel Powell, “Mirror neuron system has been coined to denote the neural mechanisms by which empathy occurs.”¹⁴⁵ For example, when a mother observes her daughter experience pain, the portion of the brain (the anterior cingulate cortex immediately behind the frontal lobe) activated in the daughter is activated in the mother as well. The mother experiences her child’s pain, at least neurologically if not phenomenologically. Arthurs puts forth this theory more simply. He states, “Mirror neurons—as specialized nerve cells in the brain which fire when we see someone perform action—help people mirror or mimic the actions of the sender. . . Mirror neurons aid learning, and they also aid empathy. They fire when a receiver perceives emotion in the sender and then they cause a reciprocal response. Mirror neurons are the physiological basis of the [emotional] contagion.”¹⁴⁶ If a preacher has an emotional response to the main idea in his or her sermon and preaches that experience through his or her body and voice, the congregation will likely respond.

¹⁴⁴ For a more scientific approach, mirror neurons were discovered in the mid 1990s and have become vital in the research on autism. People with autism have low levels of mirror neuron activity and thus are unable to read and imitate others’ emotions. An article from the *Boston Globe* summarizes the research: “Scientists believe that the mirror neurons may help form the biological basis for empathy, and the penchant for imitation. Carey Goldberg, “We Feel Your Pain. . . And Your Happiness Too,” *Boston Globe* (Dec. 12, 2005), C-1. Quoted in Arthurs, *Devote Yourself to Scripture*, 49. Neurologist Richard Restak states the relationship between mirror neurons and emotion: “Emotions are infectious. . . . You can catch the mood of the other people just by sitting in the same room with them.” Richard Restak, *The Naked Brain: How the Emerging Neurosociety is Changing How We Live, Work, and Love* (New York: Three Rivers, 2006), 103. Quoted in Arthurs, “Delivery as a Tool for Stirring Memory,” 7.

¹⁴⁵ Samuel M. Powell, *The Impassioned Life: Reason and Emotion in the Christian Tradition* (Minneapolis, MN: Fortress Press, 2016), 272.

¹⁴⁶ Jeffrey D. Arthurs, *Preaching as Reminding: How to Stir Memory in an Age of Forgetfulness* (Downers Grove, IL: IVP, in press).

Again, empathy is defined as a “feeling into” someone’s feeling, and it is a part of our daily lives. These phenomena have been demonstrated through much scientific discovery. However, we must go beyond the definition and ask how empathy functions in oral communication.

The Function of Empathy in Oral Communication

Two of the many books which discuss the functions of empathy in oral communication are Bowen, Aggertt, and Richert’s *Communicative Reading* and Gura and Lee’s *Oral Interpretation*. Their special area of communication studies is called “oral interpretation,” the oral reading of literature. These scholars agree with each other in light of same steps of the empathetic function and the indispensable connections between each step. Before reviewing these literatures, a visual aid helps better understand the roles of empathy. Here is a visual model of how empathy functions.¹⁴⁷ The text contains ideas and emotions that are impressed on the preacher, who then embodies them for the audience, thus provoking a response:

¹⁴⁷ Adapted from Jeffrey D. Arthurs, *Devote Yourself to Scripture*, 39.

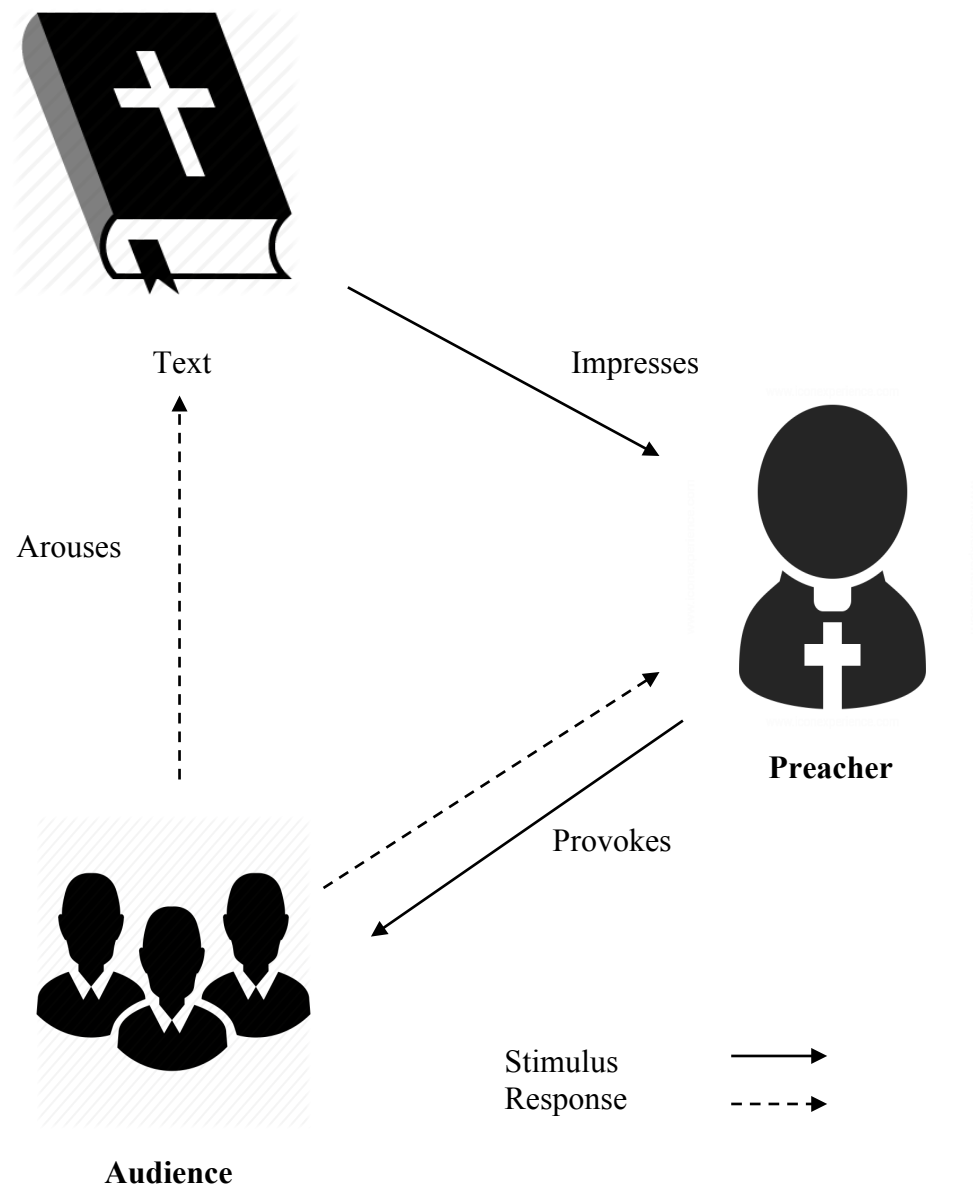


Figure 1. A Diagram of Oral Interpretation

In *Communicative Reading*, Elbert R. Bowen, Otis J. Aggertt, and William E. Rickert, while arguing that empathy may be one of the most important factors for success in the communicative arts, describe how empathy functions in oral interpretation (for better understanding, refer to the diagram above):

First, empathy operates to guide the reader's response to the literature. Participation in the attitudes and behavior of a story shows on the face, the hands, the posture, in fact, in the interpreter's total response. The reader is fully engaged in the activity of the story at the moment of its utterance.

Second, empathy functions in the audience response to the reader. An audience tends to duplicate the tensions, response attitudes, and feelings of the speaker.

Third, the interpreter will experience an empathic response to the audience if genuine communication is taking place. As the listener empathically participates in the performance of literature and duplicate tensions of the reader, the reader is influenced by the physical behavior of the audience. Reader and listener share this empathic exchange.

Lastly, empathy occurs as the product of the preceding three: the audience responds empathically to the literature. Listeners' interactions with the performer offer the stimulus to their "feeling into" the literature, the consummation of the communicative act.¹⁴⁸

In *Oral Interpretation*, Gura and Lee observe that empathy functions for the interpreter in three distinct steps: from the literature to the interpreter, from the interpreter to the audience, and from the audience back to the interpreter (for better understanding, refer to the diagram):

First, empathy works for an interpreter's own response to the stimulus provided by the literature. This participation combines intellect, emotions, and body. When we actively relate to a selected literature, we are worn out not because we have been uncomfortable but because we have participated so thoroughly that our muscles are tired.

Second, empathy functions in the audience's response to the interpreter's material. When an interpreter responds empathically to the selection, he or she gives physical cues to the listeners. The audience responds to the interpreter's

¹⁴⁸ Bowen, Aggertt, and Rickert, *Communicative Reading*, 173.

muscle tone, usually unconsciously; this physical activity intensifies or inhibits their emotional involvement.

Third, empathy's function is in the audience's empathic response to the interpreter through its concentration and its alternating tension and relaxation. The interpreter will feel listeners respond, see them lean forward, hear them laugh. Thus, the cycle is complete: from the printed page to the interpreter, out to the audience, and back to the interpreter.¹⁴⁹

While Bowen, Aggertt, and Rickert mention that empathy functions in four ways, Gura and Lee state three ways because they observe this empathetic process for an interpreter's point of view. However, Gura and Lee also imply the last way Bowen, Aggertt, and Rickert suggest, based on the fact that the last one—the audience's empathic response to the literature—occurs as a result of the three steps.¹⁵⁰

In summary, empathy functions in four ways: from the Bible to the preacher, from the preacher to the audience, from the audience to the preacher, and ultimately from the audience to the Bible. Firstly, empathy operates to guide the speaker's response to literature. The preacher's participation in this step includes intellect, feelings, and bodily action. Secondly, empathy functions when an audience responds to a preacher's presentation of the Bible. As listeners observe a speaker's vocal and bodily expressions of literature, the audience responds physically and emotionally. Thirdly, empathy transfers from the audience back to the speaker. The preacher's authentic participation in a piece of Scripture leads to the audience's empathetic response to it, and then the preacher is in turn influenced by the physical behavior of the audience. Empathy occurs

¹⁴⁹ Gura and Lee, *Oral Interpretation*, 130-131.

¹⁵⁰ Gura and Lee, *Oral Interpretation*, 131.

as a product of the preceding three, and the audience then responds empathically to Scripture.

The crucial functions of empathy in oral communication lead us to delivery, the final portion of this section. When the speaker embodies emotions such as joy or fear through delivery, the listeners perceive the emotions, and their perception often generates the same feelings in them.¹⁵¹ This claim must be explained. Why is nonverbal language so important in creating empathy?

The Importance of Delivery in Oral Communication

Delivery is crucial in successful oral communication, and it should be more attended to than it is; it hooks the listeners' attention, vitalizes, amplifies, and causes empathy with the speaker's words. In *Preaching as Reminding: How to Stir Memory in an Age of Forgetfulness*, Arthurs observes the importance of a nonverbal communication in oral interaction. First, listeners trust nonverbal meaning more than verbal when the nonverbal message conflicts with the verbal. For example, you are invited to a church reception for new visitors. A pastor walks to the middle of the hall and says, "Welcome folks! It's great to meet you! But he neither smiles nor makes eye contact. Undoubtedly, such a reception is not very welcoming. It prompts no empathy and listeners distrust the words. When there is a conflict between the two, bodily actions and voice have more influence than words do. The second observation is that the nonverbal channel is the primary conveyer of relationship and emotion, as I discussed briefly above. Most "social

¹⁵¹ Rhetorician and preacher Hugh Blair says, "There is an obvious contagion among the passions." The term *empathy* is employed to explain the contagion in modern psychology, or as Plato might say, the magnetism. Quoted in Jeffrey D. Arthurs, "Delivery as a Tool for Stirring Memory."

meaning” and “emotional meaning” comes through the speakers’ appearance, tone of voice, and behavior such as touching. Through nonverbal communication we perceive what kind of relationships people have: romantic, professional, pastoral, and so forth. The voice and body language convey social and emotional meaning. Lastly, nonverbal communication generates emotions in the sender.¹⁵² When a preacher takes part in his or her preaching through nonverbal language, the nonverbal language not only reflects the preacher’s emotion, but generates it.

Arthurs’ argument shows how important delivery is in spoken communication; at times, the audience is more influenced by how something is said than by what is actually stated. The nonverbal activities create empathy between the speaker and the audience. The indispensable relationship between the two leads us to the following question: How can we create empathy through delivery?

How to Create Empathy through Delivery

When a preacher creates empathy through delivery, two elements are crucial: facial expression and tone of voice. The non-verbal elements (tone of voice and facial expression) are particularly important for communicating feelings and attitude, especially when they are inconsistent with the words spoken. If words disagree with the tone of voice and facial expression, people tend to believe the tonality and nonverbal behavior

¹⁵² Listeners interpret a speaker’s feelings primarily through these two channels. Psychologist Albert Mehrabian’s study shows that this is true. In his classic works from the 1960s, Mehrabian researched what elements influence the listeners’ interpretation of a speakers’ emotional state and he concluded with three essential parts: the words you use (7%), your tone of voice (38%) and your facial expression (55%). Albert Mehrabian, “Communication Without Words,” *Psychology Today* 2 (September 1968): 53.

First of all, facial expression plays a key role in creating empathy. In *The Preaching Moment*, Charles L. Bartow notes the most influential function of facial expression when producing empathy: “the face communicates specific emotions and the most important function of facial expression in preaching is to enable preachers to indicate as fully and appropriately as possible the full range of their responses to the experiences evoked in their sermons, so that their listeners can react empathically to what they say.”¹⁵³

In *Devote Yourself to Public Reading of Scripture*, Jeffrey Arthurs also stresses the importance of facial expression in producing empathy. According to him, listeners interpret a speaker’s feelings by reading the speaker’s face because a speaker’s face tells what he or she feels.¹⁵⁴ At the beginning of communication, reciprocal empathetic response begins with the speaker’s facial language because sincere communication starts before speaking. Arthurs suggests how a preacher should use facial expression for the purpose of creating empathy: “The only sure way to use the powerful and trusted channel of the face is to truly feel the feelings the text has captured. Preachers have to be infected first,” says Arthurs.¹⁵⁵ Only then will empathy occur.

In *Communicative Reading*, Bowen, Aggertt, and Rickert agree that facial communication creates empathy. Among all the expressive parts of the body, “the face is usually the most reliable single indicator of mood and attitude.”¹⁵⁶ To carefully observe somebody’s emotional state, we attend most strongly to their facial expressions. When a

¹⁵³ Charles L. Bartow, *The Preaching Moment: A Guide to Sermon Delivery* (Dubuque, IA: Kendall/Hunt, 1995), 98.

¹⁵⁴ A speaker can easily deceive with words and gestures, but it is more difficult to deceive with the face. Arthurs, *Devote Yourself to Scripture*, 82-83.

¹⁵⁵ Arthurs, *Devote Yourself to Scripture*, 83-84.

¹⁵⁶ Bowen, Aggertt, and Rickert, *Communicative Reading*, 175.

person's words conflict with their face—the face betrays the feeling—we will more likely rely on the face to determine the individual's true feelings. Bowen, Aggertt, and Rickert, suggest a guiding principle to create empathy: “Speakers have to be consistent with the mood of the literature they communicate. If speakers are empathically involved with the ideas and feelings, then this alignment should be natural.”¹⁵⁷

Lewis sounds a similar note. He is emphatic that facial expression is the most crucial part of creating empathy. The face, the most communicative part of the body, expresses countless emotions. In fact, according to physiological research, it is estimated that the muscles in our faces can be shifted to display 20,000 different expressions, and some researchers even argue that the face is capable of producing 250,000 expressions.¹⁵⁸ Lewis states, “The study of facial expressions reveals how humans express interpersonal feelings, serve as regulators, show anxiety, arousal, joy, surprise, tension, and related behaviors.”¹⁵⁹ To achieve empathy, Lewis simply suggests that “an interpreter must show a deliberate response to the text in facial expressions.”¹⁶⁰

In addition to facial expressions, the next important element to producing empathy is tone of voice. As Albert Mehrabian's research tells us, tone of voice is the second most influential component of nonverbal communication to conveying speakers' feelings and attitudes. Similarly, Arthurs stresses the decisive function of tone of voice along with facial expression in creating empathy: “Every instance of communication contains both denotative and connotative meanings, and the speaker's voice is the

¹⁵⁷ Bowen, Aggertt, and Rickert, *Communicative Reading*, 184.

¹⁵⁸ Raymond, L. Birdwhistell, *Kinesics and Context* (Philadelphia, PA: University of Pennsylvania Press, 1970), 8. Quoted in Todd V. Lewis, *Communicating Literature: An Introduction to Oral Interpretation*, 5th ed. (Dubuque, IA: KendallHunt, 2011), 47.

¹⁵⁹ Lewis, *Communicating Literature*, 47.

¹⁶⁰ Lewis, *Communicating Literature*, 111.

primary tool for getting those meanings across when he or she conveys meaning and mood.”¹⁶¹ He implies that when a speaker delivers the meaning and emotion of a text through tone of voice, empathy is triggered, and listeners experience the emotion of both speaker and the text. According to Arthurs, tone of voice is divided into six parts: projection, phrasing, pause, pace, pitch, and punch.¹⁶² When all of these components are combined together by a speaker, they can convey the emotions each text implies, such as pity, disbelief, anger, delight, wariness, and so on.

Lewis states that tone of voice produces empathy in concrete ways:

“Paralinguistic variations (including tone of voice), coupled with nonverbal signals, tell the feelings behind the words.”¹⁶³ Paralanguage functions as “the bridge that brings nonverbal forms and vocal factors together,” and it is divided into three categories: voice qualities, voice set, and vocalization.¹⁶⁴ Vocal qualities have to do with one’s tone of voice, which includes pitch, volume, tempo and rhythm control, articulation and

¹⁶¹ Arthurs, *Devote to Yourself to Scripture*, 91.

¹⁶² To further study these elements of tone of voice, “projection means turning up the intensity of your communication so that it carries like the master control on an audio. Two components of projection are more important than others: diction and emotional intensity (what Spurgeon called a ‘earnestness’). Phrasing refers to reading idea by idea, not word by word. It means that speaker will emphasize key words and phrases, and just as importantly, speaker will subordinate words and phrase of secondary importance. Pause may be the most effective form of vocal emphasis. When we break the cadence of speech with silence, the ear is magnetized to what follows. Besides gaining attention, the pause encourages mental interaction, create mystery, shows respect for the audience or event, and conveys emotion. Pace closely related to pause refers to rate of speech. The use of a particular rate of speech is one of the qualities that marks your personal speaking style. Pitch is the next element, and human ears crave variety of pitch. No one likes a monotone. The key to a lively, interesting voice, once again, is variety. The last element is punch, which refers to loudness, the number of decibels the voice produces. It is sometimes called ‘force.’ The key to effective use of punch is variety. Mono-force is deadly to communication.” Arthurs, *Devote Yourself to Scripture*, 91-100.

¹⁶³ To explain further paralanguage, “it is not what you say (content) necessarily, but how you say it (implication). By alteration a range of vocal cues you can shade or provide a variety of meanings to virtually any spoken word or phrase,” says Lewis. Lewis, *Communicating Literature*, 57.

¹⁶⁴ “Vocal set uses aspects of voice qualities but links them to physical and psychological characteristics of a persona in a text. Vocalization comprises vocal sounds or noises understood as having meaning but separate language and include vocal characterizers such as crying, laughing, whispering, belching, breaking, yawning, whining, and groaning,” says Lewis. Lewis, *Communicating Literature*, 64-65.

pronunciation, and resonance.¹⁶⁵ Each component of vocal qualities contributes to creating empathy. For example, “volume-up implies such feelings as anger, intimidation, hostility, alarm, and decisiveness, whereas volume-down implies disappointment, shyness, nervousness, and uncertainty.”¹⁶⁶ For tempo, “a fast tempo suggests feeling of happiness, energy, fear, anger, annoyance, anxiety, and surprise while a slower, more methodical tempo seems necessary when the text has complexities, sadness, uncertainty, aged personae, boredom, or lethargy.”¹⁶⁷ The last group “resonance” also helps produce empathy. For instance, a “breathy voice can suggest softness, awe love, passion, and admiration; tense voice suggests impatience, anger, rudeness, and insecurity; nasal voice indicates laziness, repugnance, complaints, or boredom; oratorical/preacher voice denotes the impressions of haughtiness, patriotism, authority, and frequently pomposity.”¹⁶⁸ Lewis describes how tone of voice creates empathy in specific ways.

Gura and Lee said that tone of voice plays a part in creating empathy. They deal with vocal variety within a few categories, and two of them tells about creation of empathy: “volume and projection,” and “pitch and quality.”¹⁶⁹ Changes in pitch forms empathy. When a speaker changes pitch, “it gives variety and contrast to the material

¹⁶⁵ Other categories, except for resonance, are overlapped with Arthurs, so I only define resonance. When air from the lungs vibrates the larynx, the resulting interaction causes resonance. Vocal quality can be altered by teeth, tongue, nasal cavity and frequently shades emotional tone to words and thoughts. Resonance is found in a breathy voice, a tense voice, a harsh/raspy voice, a nasal voice, a denasal voice, and an oratorical/preacher voice. Lewis, *Communicating Literature*, 64.

¹⁶⁶ The process of using the opposite volume level to share emotion is called “inverted build.” Lewis, *Communicating Literature*, 59.

¹⁶⁷ Lewis states that tempo variations are enhanced by sensitivity to pauses: “pausing helps tempo perception by signaling the end of a thought unit, providing item for an idea to sink in, and allowing the audience to know the performer is at the logical end of the selection or performance.” Lewis, *Communicating Literature*, 60.

¹⁶⁸ Lewis, *Communicating Literature*, 64.

¹⁶⁹ Gura and Lee’s vocal development consists of relaxation technique, breath control, volume and projection, pitch and quality, intelligibility of speech, and dialect. However, only these two are closely related to tone of voice. Gura and Lee, *Oral Interpretation*, 82-98.

being read and helps hold the audience's attention, and builds to climaxes (the most heightened emotional state)."¹⁷⁰ As for quality of tone, Gura and Lee observe, "It is perhaps most closely associated with mood and feeling. Connotation and emotional responses have a strong effect on quality, and empathy plays its part in the degree of tension or relaxation it imposes on the vocal mechanism." As quality of voice and emotion are reciprocal, the opposite occurs as well. Vocal quality influences the speaker's empathic response. The change in the rate produces empathy, and by that variation, the speaker can express subtle variety in a selection. Gura and Lee state, "Emotion, connotation, suggestion, and the combination of vowels and consonants all provide clues for knowing when to speed up speaking pace and when to slow it down."¹⁷¹ Conversely, the speaker's change of rate affects the listeners' emotional state. Gura and Lee emphasize the essential role of pause when creating emotion: "Pause may also become one of speaker's most effective tools for building suspense and climaxes and for reinforcing a selection emotional content."¹⁷² To put it simply, pause should be used in the most emotionally charged places.

Scholars discuss above the issue that facial expression and tone of voice among nonverbal channels—although they employ different categories or vocabularies—are the most crucial elements in order to create empathy. When preachers try to change their facial expressions to convey the author's intention, empathy is produced, and listeners respond with empathy. When voice tone changes, listeners experience the feelings the

¹⁷⁰ Gura and Lee, *Oral Interpretation*, 92.

¹⁷¹ Gura and Lee, *Oral Interpretation*, 93.

¹⁷² Gura and Lee, *Oral Interpretation*, 94.

preachers have inferred from the text., Both preachers and listeners experience God's Word.

Empathy as a key element in oral communication is defined as “feeling into” someone's feeling. Beginning with a speaker's holistic participation in literature—which combines intellect, emotions, and body—empathy triggers a response in the audience, and as a result, the audience sends back an empathic response. This cycle is repeated, and empathy is accomplished. Empathy can be created as the speaker delivers. This is because the speaker's delivery prompts a reciprocal response in the listeners. For the purpose of creating empathy through nonverbal communication, preachers are required to use facial expressions as well as different tones of voice that can best convey the biblical author's intent. I will use these when building up my methodology to embody pathos in sermons.

Pathos plays a crucial role in comprehending the biblical authors' intention and God's communication, and it deserves a central place not only in biblical studies but also in homiletics. When searching the important role of pathos, I have reviewed pathos in rhetoric, exegesis of pathos, and the creation of empathy in delivery. The next chapter now I apply these findings to my sermons.

CHAPTER FOUR

PROJECT DESIGN

Introduction

In this chapter I briefly review what I have done in former chapters. In Chapter One: Problem and Setting, I argue that pathos plays a key role in communicating God's truth through biblical texts, but pathos tends to be neglected in conservative, evangelical exegesis and homiletics. I confirm the claim by surveying not only exegetical books but homiletical books used as standard textbooks in evangelical circles. In fact, the study of emotional impact is indeed neglected. This thesis-project argues that the neglect of emotion in exegesis and homiletics and the recreation of the authorial intent in regard to pathos from Old Testament narratives can be corrected by “identifying the mood of the texts as a part of exegesis and by embodying the mood in sermon.”

In Chapter Two: Biblical/Theological Framework, I study my subject through the lens of theology and established its theological foundations. As a part of ministering God's Word, preaching derives its theological character from the biblical basis from which all aspects of ministry derive. In this chapter, I have discovered the theology of inspiration and the theology of preaching. First of all, I describe my doctrine of inspiration and inerrancy, and I argue that authorial intent behind literary and rhetorical documents includes pathos. Next, I explain my theology of preaching while footing a conservative evangelical approach.

In Chapter Three: Literature Review, I survey what has already been written. While exploring pathos's role in communicating God's truth through biblical texts, I

research a few topics: pathos in rhetoric, how to exegete pathos in exegesis, narrative preaching, and the creation of empathy through delivery.

This chapter is the heart of my thesis-project, and in it I apply the above-mentioned findings to my sermons. To describe how the neglect of pathos in exegesis and homiletics can be corrected so that a preacher can recreate authorial intention, my project design consists of four components. First, I will create a handbook on how to exegete pathos; second, I will use the handbook when exegeting two Old Testament narratives; third, I will preach those passages embodying their pathos; and lastly, I will evaluate my effectiveness by surveying listeners. I will use both a quantitative, written survey and a series of more qualitative structured interviews.

A Handbook on How to Exegete Pathos

The exegesis of pathos discerns the intentions of the biblical author or redactor who shaped the text into its final form, and as such it is meant to complement other critical techniques employed in pursuit of that goal. Therefore, the pathos of the texts must be studied on the assumption that the traditional exegesis has been done first. To exegete pathos, I suggest the application of seven principles. This approach relies heavily on the insight gained from various critical literary studies and oral communication that are also crucial to understanding a text's intended function. These practical principles are overlapped, but they have an accumulative effect. This is a brief version of my handbook.¹

¹ For the full version of the handbook, see the appendix A.

Tool 1: Identify the Mood of the Texts

Because biblical authors set the mood, the identification of that mood helps exegete its pathos. This means that biblical literature must not merely be understood, but felt so as to grasp a passage's mood or emotional content. What is the author's emotional expression in the biblical text? What is the emotional response of the reader? Each text describes the author's mood toward his subjects and the mood provoked in the reader. A preacher should be able to make such an identification. Here is an example from Jephthah's story:

- Contextual mood: the mood of Judges is tragic and hopeful. On the one hand, the book of Judges covers a dark period in Israel's history; there is a tragic pattern repeated in many small stories. The writer reports these difficulties to demonstrate the need for a godly king. From the early days of David to the latter days of exile, this message speaks directly to the experiences of the God's people. On the other hand, the book of Judges gives hope that a godly king will eventually come. It explains why Israel needs a godly king: without a king, the Israelites failed to finish their conquest; Judges could give them temporary relief from the cycles of sins; and even the Judges did what was right in their own eyes. Without a new king, the Levites failed to provide stability in the cultic and social life of Israel. The mood in Judges is tragic yet hopeful.
- Textual mood: The mood of Jephthah's story is sorrowful and tragic, but full of loving kindness. The hero wins the battle and saves Israel from oppression. To win the war, he makes the wicked vow to sacrifice anyone who comes to greet him first. The first one to do so is his daughter, so she is sacrificed according to

Jephthah's vow. The victory (joy) is sharply contrasted with his only daughter's death (sorrow). Nevertheless, the author finishes the story in a positive way:

"Jephthah judged Israel six years" (Judges 12:7). God's grace never stops in spite of Israel's weaknesses, including Jephthah's.

- The mood the author intends for his readers: If Judges was written before King David's birth, the author would have intended his readers to expect a new, perfect leader while simultaneously showing them that even Judges make irreparable mistakes. If the book was written or redacted in exile, the author would have given them a hopeful message of God's unchanging love in spite of their sins whereas reminding them of what sin results in.

Tool 2: Audience Analysis

Analyzing an audience sheds light on the exegesis of pathos. In fact, the biblical authors targeted specific audiences and shaped the narratives' use of affect accordingly. Knowing all the conditions that surround the recipients of the original message provides further insight into how they most likely understood the message, as does the relationship between the author and recipients at the time it was written. Historical context (background) in exegesis usually covers audience analysis.

Tool 3: Exegete Plot

By identifying a plot, a preacher can comprehend what techniques biblical authors employed to engage the emotions of their readers. Affective appeal in varying plots is the means by which biblical narratives compel the readers to enter their storied world and

entertain the version of reality they present. “The plot serves to organize events in such a way as to arouse the reader’s interest and emotional involvement, while at the same time imbuing the events with meaning,” Shimon Bar-Efrat states.² In short, through plot, authors of biblical narrative seek to elicit emotions for their rhetorical ends, and readers become emotionally involved in the stories. To identify the plot in the text, we should recognize five stages of plots and the categorization of conflict. Here are five stages of plots; the figure below shows how the plot develops.

1. Background (usually brief, just enough to get the action started)
2. Conflict (usually brief)
3. Rising Action (the longest portion of the story, it intensifies the conflict)
4. Climax (usually brief, the moment when the story turns toward resolution)
5. Resolution (the outcome of the conflict and climax)

No matter how we categorize plots, they always develop a conflict, and the number of conflicts is surprisingly limited. Here are the conflicts plots reveal:

1. Person versus person (e.g., David vs. Goliath)
2. Person versus nature (e.g., Israelites in front of Red Sea)
3. Person versus self (e.g., Jesus wrestling in the Garden of Gethsemane)
4. Person versus supernatural being (e.g., Jacob wrestling with the angel)

Tool 4: Exegete Character

Like plot, characters are crucial when exegeting the pathos of a text. It is impossible to separate plot from character. The character’s actions drive the plot from

² Shimon Bar-Efrat, *Narrative Art in the Bible* (Sheffield, SCT: Almond, 1989), 93.

scene to scene, and the plot's structure gives guidance to the actions of the character. As readers are engaged in the flow of the plot, they are emotionally connected to the characters, and the story moves hearts. Characters are made up of physical, psychological, social, and spiritual attributes. The art of characterization in ancient texts is much more succinct and reticent than the same art in modern texts. Thus, today's readers must use a slightly different set of conventions to read the old texts well. We should know how the biblical authors characterize protagonists and antagonists: dialogue, action, titles and names, physical description, authorial comment, response from other characters, and foils.

Tool 5: Imagination

Imagination can be triggered by not only studying the setting and imagery of a story, but by identifying oneself with characters. Much of the empathetic response the author intends is conveyed through imagination. To respond to the moods the author intends, we need to imagine the imagery. However, since there are huge gaps between our lives and the lives in biblical narrative, resources for imagination help us. We should not merely see a story, but feel it. We use our sanctified imagination to climb into the world and life of the biblical characters. We feel what they felt. Imagine how they would have responded in various situations. To further engage in imagination, we should study the setting (physical, cultural, and temporal) and imagery of a story and identify with the characters.

Tool 6: Get Your Voice and Ear Involved

We can exegete the pathos of the texts by using our ears: reading aloud and listening to them. Reading aloud and listening to Scripture is to follow the author's intention, including the pathos, because the Bible originated as oral communication, then was inscripturated (written down), and finally transmitted from voice to ear. While reading aloud and listening to the texts, we give to a passage or to characters "voice" what the original author intended the original audience to feel. As we intentionally read and hear a larger narrative attentive to its affective dimensions, we have the potential of developing an author's "emotional repertoire"—a set of emotions invited in certain situations—which can also help us discern the voice we should infer within individual passages. To get our voices involved in the reading of Scripture, I suggest using the five elements of tone of voice when reading aloud: projection, pause, pace, pitch, and punch. Reading Scripture aloud helps one's voice and ears be involved.

Tool 7: Get Your Body Involved

While reading aloud the text, try to get your body involved. Empathy with the text is revealed through body. We should not restrain our bodily reactions as we read the ancient words. Here are three ways to freely involve our bodies in the reading of the text: gestures, movements, and facial expressions. To use these methods, I highly recommend standing while reading the words. We can also involve our bodies in the reading of Scripture by using facial expressions and gestures with the head, shoulders, and hands.

Using the Handbook for Exegesis of Pathos

This section covers how the handbook practically works in exegeting pathos. In this section, I will exegete pathos based on my handbook. I apply the seven principles the handbook suggests when exegeting pathos from two Old Testament narratives: Genesis 22:1-19 and Judges 10:7-12:7.

Tool 1: Identify the Mood of the Texts

The mood of Genesis 22: 1-19.

- The story's mood is shocked and puzzled (sacrificing Isaac), determined (Abraham's actions), tense and dramatic (God's stepping in), confident (reaffirmed promise), and encouraging. The author, Moses, is speaking to the newer generations right before they conquer Canaan, God's promise to Abraham. Moses hints that God may test and puzzle them as He did Abraham. However, by showing how their key ancestor Abraham obeyed and how God confirmed His promise to him, Moses encourages them to conquer the promised land (an act of obedience) and have confidence in the same God who blessed Abraham.

The mood of Judges 10:6-12:7.

- The mood of Jephthah's story is anger, sorrow, tragedy, and lovingkindness. The hero won the battle and saved Israel from oppression. To win the war, he made an unwise vow to sacrifice anyone who would come to greet him first. The first one was his daughter, and she was sacrificed according to Jephthah's vow. The victory (joy) is sharply contrasted with his only daughter's death (sorrow). Nevertheless, the author finishes the story with hope: "Jephthah judged Israel six

years” (Judges 12:7). God’s grace never stops in spite of Israel’s weaknesses, including Jephthah’s.

Tool 2: Audience Analysis

Audience analysis of Genesis 22:1-19.

- Genesis was written to the second post-exodus generation who did not witness God deliver Israel out of Egypt. They faced the Promised Land to conquer it. Moses encouraged the people to move forward into conquest. Israel could be confident in conquest because: 1) God’s actions in the primeval history reveal His plan to give them possession of Canaan; 2) God promised, led, and protected the patriarchs, and He will do the same for the nation as they move toward Canaan; 3) God ordered the twelve tribes in the days of Joseph in order to bring them to the land.

Audience analysis Judges 10:6-12:7.

- Judges is the cyclical narrative of the time of the judges, with emphasis on Israel’s repeated lack of covenant loyalty, ranging from the death of Joshua to the beginning of the monarchy. I believe the book was finally composed during the exile and read to the people there—its mood is very passionate. The audience was instructed in Deuteronomic history, and this book instructed them of their need for a Davidic king to lead the people, the inadequacy of returning to pre-monarchical tribal leadership, the need for a new Davidic king to keep Israel from cultic and social anarchy. How eagerly the people expected and longed for a Davidic king (Messiah)! In this sense, the mood of Judges is ardent.

Tool 3: Exegete Plot

Plot of Genesis 22:1-19.

- Background: Genesis 12, 15, and 17. Sarah bore Isaac according to God's promise, and Isaac became a teenager.
- Conflicts: God tests Abraham to sacrifice his beloved son as a burnt offering.
- Rising Action: Abraham and Isaac move to Mount Moriah, build an altar, and place Isaac on the altar.
- Climax: Abraham picks up a knife to kill his son, and immediately the angel of God steps in and stops him.
- Resolution: Abraham offers a burnt offering with a male ram God has prepared for, and he and his son return to his hometown.

Plot of Judges 10:6-12:7.

- Background: Israel's oppression by the Ammonites.
- Conflicts: The conflict is between Israel and the Ammonites. The Ammonites make war against Israel, and the leaders of Gilead look for anyone who will head the battle against the Ammonites: "Who is the man that will begin to fight against the Ammonites?"
- Rising Action: Jephthah's selection as Gilead's ruler (10:17-11:11) and Jephthah's correspondence with the king of Ammon (11:12-28).
- Climax: Jephthah's vow and God's empowering him to win the battle.
- Resolution: Jephthah's vow sadly fulfilled (11:24-40).

Tool 4: Exegete Character

Characters of Genesis 22:1-19.

- Abraham: He is a man of obedience and faith. His action demonstrates who he is. As a result of his obedience, God reaffirms His promise to him.
- Isaac: He is obedient to his father, Abraham. He travels to Moriah with Abraham, sets up the altar, is bound with no resistance, and is laid upon the altar.

Characters of Judges 10:6-12:7.

- Jephthah: He is a great warrior. But he is angry, ambitious to rule, and possesses an inferiority complex as the son of a harlot. He makes a rash vow, an attempt to manipulate God to achieve his own purpose. His victory ends in tragedy.
- Jephthah's daughter: She is contrasted with her father Jephthah. Unlike Jephthah the Judge, she does not manipulate her father, but is obedient to him. She is sacrificed because of Jephthah's rash vow.
- The elders of Israel: The scene where they come to Jephthah to ask for help contrasts to the one where they silently accept Jephthah's step-brothers' decision to drive him out of his home. They are Israel's leaders but timeserving.

Tool 5: Use Imagination

Imagination in Genesis 22:1-19.

- Geographic setting: The journey from Beersheba to Mount Moriah is about 45 miles. In those days, a traveler walked between fifteen to twenty miles a day. Abraham's three-days of journey is reasonable. He travels through a central mountain range which runs from Galilee in the north to the Negev Highlands in

the south. The trip must have been harder as time went on because they hiked from Beersheba (656 feet) to Mount Moriah (2625 feet).³

- Temporal setting: Early Bronze to Middle Bronze (2350-2000 B.C.) The description of the lifestyle of the patriarchs in Genesis 12-50 reflects the Middle Bronze II period.⁴ Thus the knife Abraham uses to kill his son is most likely made of bronze.
- Imagery: We get the sense that the altar is a focal point of life lived in covenant allegiance. The purpose of the altar is blood and sacrifice, and it is made of brick, undressed rock, or wood. In Hebrews, Jesus himself is identified with the altar, and his single sacrifice is contrasted with the repeated offerings at earlier altars. Abraham's religious devotion to God is most consistently linked with images of altar and sacrifice and, in the climactic episode (Abraham's offering of Isaac to God), with a mountaintop.⁵

Imagination in Judges 10:6-12:7.

- Geographical setting: Rising from the Jordan Valley to the west, 700 feet below sea level, Gilead reaches heights of more than 3,300 feet. It is well-watered hill country, thickly wooded and is still well-forested with Mediterranean pine and evergreen oak. It is known for its grapes, olives, fruit trees, and pastureland.⁶ It is

³ Carl G. Rasmussen, *Zondervan Atlas of the Bible* (Grand Rapids, MI: Zondervan, 2010), 23.

⁴ John D. Currid and David P. Barrett, *Crossway ESV Bible Atlas* (Wheaton, IL: Crossway, 2010), 69.

⁵ Leland Ryken, James C. Wilhoit, Temper Longman III, *Dictionary of Biblical Imagery: An Encyclopedic Exploration of the Images, Symbols, Motifs, Metaphors, Figures of Speech and Literary Patterns of the Bible* (Grand Rapids: IVP Academics, 1998), 20.

⁶ Merrill C. Tenney, ed., *The Zondervan Encyclopedia of The Bible*, Rev. ed. (Grand Rapids, MI: Zondervan, 2009), 763.

also proverbial for the “balm of Gilead” (Jeremiah 8:22; 46:11), an ointment with medicinal value.

- Imagery: The judges were essentially ad hoc military deliverers whom God raised up in times of military crisis to deliver the nation of Israel. The charismatic judges were not self-appointed or elected leaders.⁷ Another example of imagery is the picture of apostasy. The motif of blindness is one of the image patterns by which the recurring cycle of self-destruction is presented. The cycle of disobedience and punishment is brought on by chosen blindness to the Deuteronomic law. The blindness of the leaders gradually happens throughout the narrative. Jephthah sacrifices his daughter; Samson sacrifices himself; the Levite sacrifices his wife, which becomes the catalyst for Israel to nearly destroy the entire tribe of Benjamin. The characterization of the judges becomes a literary image for portraying people who lose sight of God by doing what is right in their own eyes.⁸

Tool 6: Get Your Voice and Ear Involved

Examples from Genesis 22:1-19:

¹ After these things God tested Abraham and said to him, "Abraham!" And he said, "Here I am."

² He said, "Take your son, your only son Isaac, whom you love, and go to the land of Moriah, and offer him there as a burnt offering on one of the mountains of which I shall tell you." [**pause, low pitch, strong projection**]

³ So Abraham rose early in the morning, saddled his donkey, and took two of his young men with him, and his son Isaac. And he cut the wood for the burnt offering and arose and went to the place of which God had told him. [**slow pace**]

⁷ Ryken, Wilhoit, and Longman III, *Dictionary of Biblical Imagery*, 468.

⁸ Ryken, Wilhoit, and Longman III, *Dictionary of Biblical Imagery*, 468.

⁴ On the third day Abraham lifted up his eyes and saw the place from afar. [**slow pace**]

⁵ Then Abraham said to his young men, "Stay here with the donkey; I and the boy will go over there and worship and come again to you." [**projection—emotional intensity, low pitch**]

⁶ And Abraham took the wood of the burnt offering and laid it on Isaac his son. And he took in his hand the fire and the knife. So they went both of them together. [**projection, low pitch**]

⁷ And Isaac said to his father Abraham, "My father!" And he said, "Here I am, my son." He said, "Behold, the fire and the wood, but where is the lamb for a burnt offering?" [**projection—emotional intensity, high pitch**]

⁸ Abraham said, "God will provide for himself the lamb for a burnt offering, my son." So they went both of them together. [**slow pace, emotional intensity**]

⁹ When they came to the place of which God had told him, Abraham built the altar there and laid the wood in order and [**Pause**] bound Isaac his son and laid him on the altar, on top of the wood. [**pause, slow pace**]

¹⁰ Then Abraham reached out his hand and took the knife to slaughter his son. [**strong projection, slow pace**]

¹¹ But the angel of the LORD called to him from heaven and said, "Abraham, Abraham!" And he said, "Here I am." [**Fast pace, high pitch**]

¹² He said, "Do not lay your hand on the boy or do anything to him, for now I know that you fear God, seeing you have not withheld your son, your only son, from me." [**strong projection, fast pace**]

¹³ And Abraham lifted up his eyes and looked, and behold, behind him was a ram, caught in a thicket by his horns. And Abraham went and took the ram and offered it up as a burnt offering instead of his son. [**high pitch**]

¹⁴ So Abraham called the name of that place, "The LORD will provide"; as it is said to this day, "On the mount of the LORD it shall be provided." [**strong projection, high pitch, punch**]

¹⁵ And the angel of the LORD called to Abraham a second time from heaven ¹⁶ and said, "By myself I have sworn, declares the LORD, because you have done

this and have not withheld your son, your only son,¹⁷ I will surely bless you, and I will surely multiply your offspring as the stars of heaven and as the sand that is on the seashore. And your offspring shall possess the gate of his enemies,¹⁸ and in your offspring shall all the nations of the earth be blessed, because you have obeyed my voice." [**strong projection, Punch**]

Examples from Judges 11:

⁴ Some time later, when the Ammonites were fighting against Israel,⁵ the elders of Gilead went to get Jephthah from the land of Tob.⁶ "Come," they said, "be our commander, so we can fight the Ammonites." [**low pitch, slow pace**]

⁷ Jephthah said to them, "Didn't you hate me and drive me from my father's house? Why do you come to me now, when you're in trouble?" [**strong projection, high pitch, fast pace**]

⁸ The elders of Gilead said to him, "Nevertheless, we are turning to you now; come with us to fight the Ammonites, and you will be head over all of us who live in Gilead." [**low pitch, slow pace**]

⁹ Jephthah answered, "Suppose you take me back to fight the Ammonites and the LORD gives them to me—will I really be your head?" [**strong projection, high pitch, fast pace**]

¹⁰ The elders of Gilead replied, "The LORD is our witness; we will certainly do as you say." [**low pitch, slow pace**]

³⁴ When Jephthah returned to his home in Mizpah, who should come out to meet him but his daughter, dancing to the sound of timbrels! She was an only child. Except for her he had neither son nor daughter.³⁵ When he saw her, he tore his clothes and cried, "Oh no, my daughter! You have brought me down and I am devastated. I have made a vow to the LORD that I cannot break." [**strong projection, slow pace, high pitch, punch**]

³⁶ "My father," she replied, "you have given your word to the LORD. Do to me just as you promised, now that the LORD has avenged you of your enemies, the Ammonites.

³⁷ But grant me this one request," she said. "Give me two months to roam the hills and weep with my friends, because I will never marry." [**slow pace, low pitch**]

³⁸ "You may go," he said. [**low pace, low pitch**]

Tool 7: Get Your Body Involved

Examples from Genesis 22:1-19.

1. Gestures

- A hand with palm turned down can convey rejection or control. You can use this gesture when the angel of the Lord steps in and stops Abraham from killing his son.
- You might droop your shoulders and lower your head when Abraham packs up and heads to Moriah to sacrifice Isaac as a burnt offering.

2. Facial expression

- When you read "Abraham picks up the knife to kill his son," tears may well up in your eyes, but your face looks determined.

Examples from Judges 10:6-12:7.

1. Gestures

- When you read, "Jephthah ran away from his step brothers," you can clench your fists.
- When you read, "When Jephthah saw her [his daughter], he tore his clothes and cried, 'Oh no, my daughter! You have brought me down and I am devastated. I have made a vow to the LORD that I cannot break,'" you can have your hands with palms turned down as you kneel down to describe your shock and sorrow.

2. Facial expression (Climax)

- When you read, "Jephthah fled from his brothers and lived in the land of Tob"

(Judges 11:3), you express anger on your face: face reddened and tense, eyebrows furrowed, and eyelids raised in a stare.

- When you read, “When Jephthah saw her [his daughter], he tore his clothes and cried, ‘Oh no, my daughter! You have brought me down and I am devastated. I have made a vow to the LORD that I cannot break,’” your face can describe your shock: an incredulous stare or dazed look; shaking of the head.

With the help of my handbook, I have exegeted pathos from two Old Testament stories and seen the handbook works. Through the seven principles, we can exegete pathos so that we can holistically understand the author’s intent. The next step is to preach the authorial intent, including pathos in sermons.

Preaching and Evaluation

I preached the two passages by embodying the pathos of the texts. Then I evaluated my effectiveness by surveying listeners. I used both a quantitative, written survey and a series of more qualitative structured interviews.

Sermon One:⁹ Genesis 22:1-19

I preached this passage on January 29, 2017 at 11:00 a.m. in Mahanaim Baptist Church of New York, Syosset, NY. Mahanaim is a Korean Southern Baptist Church. I began my sermon by thanking the senior pastor and congregation for allowing me to conduct this project and distributed Questionnaire 1 (see Appendix B). I explained how I would preach and gave them time to prepare themselves for the new style since most

⁹ For the full manuscript, see Appendix H.

Korean congregations are not accustomed to narrative preaching, specifically third-person narrative plus deductive application. After the sermon, I asked the congregation to fill in their questionnaires. I collected them and proceeded to brief them on my project: its purpose and the reasons behind my conducting such a project. My project springs from my interest in recreating the authorial intent in light of pathos and is a requirement I must fulfill for a degree in DMin in Preaching from Gordon-Conwell. After worship, I conducted a qualitative questionnaire 2 (four questions and short answers) by email (see Appendix C).

Among sixty congregants, forty of them filled out and returned the quantitative questionnaires, and five of them participated in the qualitative questionnaires. Since the church did not offer a wireless microphone, and the congregation has never seen a preacher move around during a sermon, I stood behind the traditional pulpit but tried to use a variety of gestures.

In this sermon, I tried to embody the pathos I exegeted. I followed the plot of the story in order to be faithful to its form and development. I helped my listeners imagine the story by picturing what Abraham's hometown looked like, Abraham's forty-five-mile journey from Beersheba to Moriah, and the way in which they built the altar—its size and material. I identified with Abraham by empathizing with how Abraham must have felt when God commanded him to sacrifice Isaac, and I got my voice and body involved by expressing his possible voice and facial expressions when he picked up the knife to kill his son. Keeping in mind the pathos of the text, I embodied the pathos of the narrative: Abraham's shock, hesitation, determination, tension, drama, joy, and encouragement. As the author, Moses, intended to encourage and inspire his audience to conquer the

Promised Land, I tried to encourage my congregation to do what they are doing and what they will have to do.

Sermon Two:¹⁰ Judges 10:6-12:7

The second sermon was preached on February 12, 2017 at 10:00 a.m. at Light House Christian Fellowship in Sandwich, MA. I began my sermon by thanking the senior pastor for allowing me to conduct the preaching and distributed Questionnaire 1 (see Appendix B). I told them that I would preach a narrative sermon. After the sermon, I asked the congregation to fill in their questionnaires. I collected them and proceeded to brief them on my project: its purpose and importance. After worship, I conducted a qualitative Questionnaire 2 (see Appendix C).

Among seventy congregation, thirty-two of them took part in the quantitative survey, and five of them joined the qualitative survey. The church offered me a wireless microphone, so I could freely move around and use gestures to communicate my message to the listeners.

I preached according to the narrative method (third person narrative), by following the flow and plot of the narrative, but I used a traditional introduction and deductive conclusion to reduce a possible resistance to narrative preaching. I tried to embody the pathos (a rhetorical affect through sorrow and hope) on my theme that “God is still working in spite of your weaknesses” (see the Appendix I). I not only showed human’s weaknesses and sorrow through a tragic end, but held onto the hope that God was still working in spite of those weaknesses. I used imagination when describing

¹⁰ For the full manuscript, see Appendix I.

Gilead where Jephthah was born and raised up, and I identified with him when he fled from his brother by describing his facial expressions and emotional state. At the climax—Jephthah’s anguish upon seeing his daughter come out to greet him—I slowed down my pace and gave the audience time to consider the gravity of the situation. I then involved my voice and body through facial expressions, gestures, and tone of voice.

In my conclusion, I preached that all of us were like Jephthah to a degree so that my audience might empathize with him. Afterwards, I encouraged them, “God is still working in spite of your weaknesses.” As the Bible says, “Jephthah led Israel six years,” and the author of the book of Hebrews counted him as a man of faith.” The author of the book of Judges intended for the audience in exile to recognize and feel the tragedy and hope of Jephthah’s story; hence, I made it my goal to help my listeners grasp hope as well as sorrow.

In this chapter, I provided an account of the treatment applied to the problem stated in Chapter One. This account is composed of four parts: creating a handbook on how to exegete pathos, exegeting pathos by using the handbook, preaching the passages by embodying their pathos, and evaluating the effectiveness by surveying the listeners. In the next and final chapter, I report results of the workshop I conducted and give recommendations for future research.

CHAPTER FIVE

OUTCOME

Introduction

In this chapter, an explanation will be given of my research and how the outcomes will affect my ministry. I have experienced both rewarding and challenging experiences as I've uncovered the author's intended pathos from Old Testament narratives and what they taught me respectively. This chapter ends with recommendations for future research.

Lessons from My Experience

Reading literature on pathos has taught me two lessons: preaching is an interdisciplinary process, and the intended pathos is recreated by exegeting the pathos of the texts and embodying it in sermons.

Preaching as an Interdisciplinary Process

Homiletics is interdisciplinary. It combines with other disciplines, such as theology, hermeneutics and interpretation, biblical studies, rhetoric, and oral communication. Homiletics is tightly-connected to theology. My preaching project requires theological reflection because preaching is best understood as a part of ministering God's Word. It derives its theological character from the biblical basis for all aspects of the ministry of the Word. Two areas of theology undergird my project: the theology of inspiration and the theology of preaching. Homiletics is founded on theology.

Homiletics has an indispensable relationship with biblical studies. I refer to biblical studies not only to identify problem and setting, but to exegete pathos. I begin by surveying exegetical and homiletical textbooks to identify problem and setting in Chapter One. Later I researched biblical, exegetical books to create a handbook for exegeting pathos. As every preacher agrees, strong exegesis offers a biblical foundation to homiletics. Preaching begins with biblical studies.

Homiletics is also related to hermeneutics and interpretation. This includes rhetorical and literary approaches to interpreting the text. I use those studies to argue that pathos plays a role in authorial intent and that there is a need for its exegesis.

Likewise, homiletics is connected to rhetoric. Turning to classical rhetoric, which the term pathos comes from, as well as modern rhetoric, helps one understand pathos' critical role in comprehending the biblical authors' intentions and God's communication. By doing so, one can examine how biblical authors communicated with their audience through emotional appeal.

Lastly, homiletics' relationship with oral communication shows that homiletics is interdisciplinary. This is because embodying pathos—the heart of my thesis project—is best accomplished when preachers reflect empathy during their delivery. It is during delivery that oral communication can embody pathos in various ways.

Preaching is tightly-connected to other academic branches. I divide my bibliography into nine categories: biblical exegesis, homiletics, theology and hermeneutics, theology of preaching, pathos, exegesis of pathos in homiletics, exegesis of pathos in literary analysis, and imagination based on exegesis. This clearly demonstrates that homiletics is an interdisciplinary study.

Recreation of the Author's Intention in Regard of Pathos

The pathos an author conveys can be rediscovered through its exegesis and its embodiment in sermons. With the help of my handbook, I have exegeted pathos in two Old Testament narratives (Genesis 22:1-19 and Judges 10:7-12:7) and applied the seven principles the handbook had suggested. Then I preached these principles by physically embodying the pathos. After that, I evaluated my sermons through both quantitative and qualitative questionnaires. The results indicate that the author's intended pathos was reevaluated. These are the questions on the two questionnaires:¹

- Question 1: For the sermon on Abraham, did you sense confusion, shock, determination, tension, drama, praise, and victory?
For the sermon on Jephthah, did you sense the tragedy, sorrow, and hope?
- Question 2: Did Seunggeu structure his sermons like the plot of a story, working steadily to the climax? Did you follow the plot of the story?
- Question 3: Did you identify yourself with Abraham? Did you join in the character's shock, hesitation, determination, and joy?
Did you identify with Jephthah? Did you join in his anger, ambition, sorrow, tragedy, and hope?
- Question 4: Was your imagination engaged?²

The result of the surveys denotes that the author's intended pathos was reevaluated. It implies that both the handbook and the physical embodiment of pathos work. As shown in Figure 2, people generally answered positively with a “strongly agree,” or “agree” to each question. For Question 1, 97% of Group 1 and 84% of Group 2

¹ Although one questionnaire has multiple choices questions, and the other requires more specific answers, both surveys are based on the same questions.

² The questionnaires include only four questions related to four principles, but they actually imply seven principles. The remaining three principles—audience analysis, the involvement of voice and ear, and the involvement of the body—support the four questions, supporting them. For the full version of the surveys, see the Appendix B and C.

responded positively; for Question 2, 95% of Group 1 and 100% of Group 2 answered positively; for question 3, 100% of Group 1 and 88% of Group 2 marked positively; and for Question 4, 97% of Group 1 and 92% of Group 2 gave positive answers.

Both groups were very positive, but the consistent difference between the groups catches the reader's attention. Some may wonder why Group 2 tended to rate the sermons a bit lower than Group 1. This difference can be explained by the cultural differences between each group. The first possible factor is the pastor's status in the church. In Eastern culture, a leader assumes a higher position than what he or she deserves to have. Because equality is taken more seriously in Western culture, a leader is just one among the rest. Group 1 was mainly composed of Korean immigrants, whereas most congregants in Group 2 were Caucasian Americans. Given the different status of pastors given from each culture, Group 1 is more likely to rate the preacher higher than Group 2 if both two congregations are engaged in sermons to the same degree. The second possible difference is the attitude. The attitude in the West can be thought of as analytical and detailed. Westerners focus on the problem at hand and arrive at an outcome based on the pros and cons of that particular problem. The East, however, is known for its holistic view. The preference of the latter is to come to a well-rounded and all-inclusive solution which applies across the table. Considering the difference in attitude, Group 1 is likely to answer more positively than Group 2. One noteworthy phenomenon is that Group 2 (100%) is more positive than Group 1 (95%) in their answer to Question 2: "Did Seunggeu structure his sermons like the plot of a story, working steadily toward the climax? Did you follow the plot of the story?" This question asks for a more analytical understanding than the other questions, which Group 2 may do a better job at. The result

clearly indicates that the preaching was well-communicated and that the audience followed the plot.

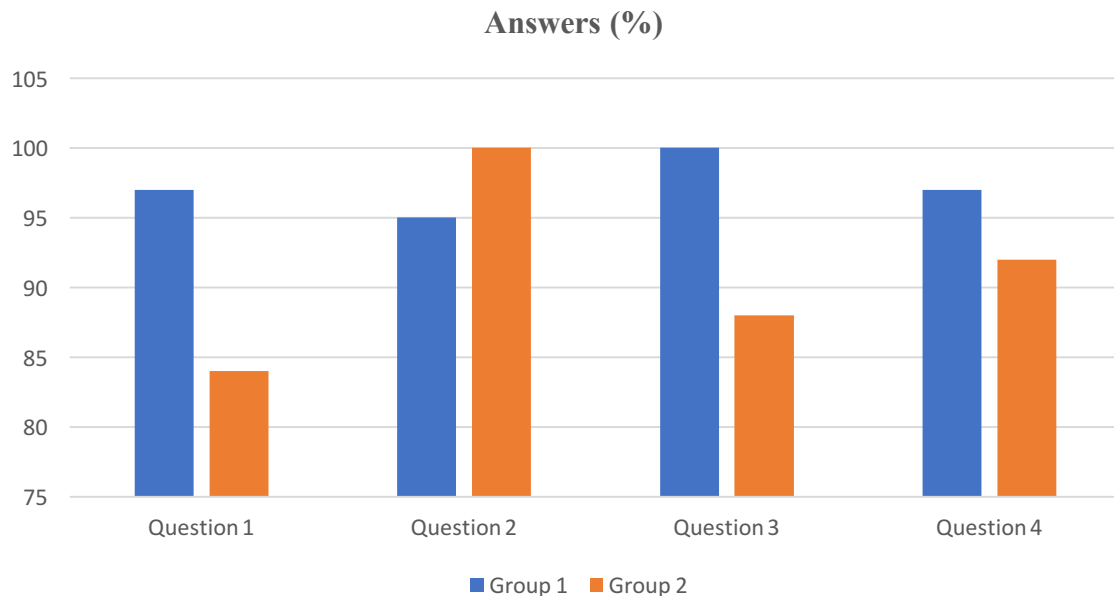


Figure 2. People who Made Positive Answers (“Strongly Agree,” or “Agree”)

The results clearly indicate that both the exegetical handbook and the physical embodiment of pathos work in sermons, and as a result, the author’s intentions are conveyed.

Preaching is an interdisciplinary process. One cannot preach an effective sermon without the aid of other disciplines, such as theology, hermeneutics and interpretation, biblical studies, rhetoric, and oral communication. The point argued in this thesis-project has proven effective: the pathos the author communicates is revealed through the exegesis of the texts’ pathos and its embodiment in the sermon.

Rewards and Challenges

In the following section I will cite both the rewarding experiences and the challenges in recreating the intended pathos and what my listeners' responses have taught me.

Rewarding Experiences

Pathos exegesis and its embodiment in preaching solicited positive responses. I will explain them in four ways: (1) holistic understanding of the texts, (2) ease in following through the plot, (3) participation through identification, and (4) vividness through imagination.

Holistic Understanding of the Texts

The first rewarding experience is that both a preacher and his or her audience can holistically understand the message of the texts. This means that biblical literature must not merely be understood, but felt in order to grasp a passage's mood or emotional content. Because biblical authors set the mood along with their message, the identification of that mood helps listeners understand emotional appeal on top of the author's cognitive message. As illustrated in figure 3 (see question 1 on the questionnaire), the audience responded positively: they felt the mood of the texts along with the main cognitive ideas. In the first group, 97% marked "strongly agree" or "agree" that they felt the mood of the texts. In the second group, 84% marked "strongly agree" or "agree."

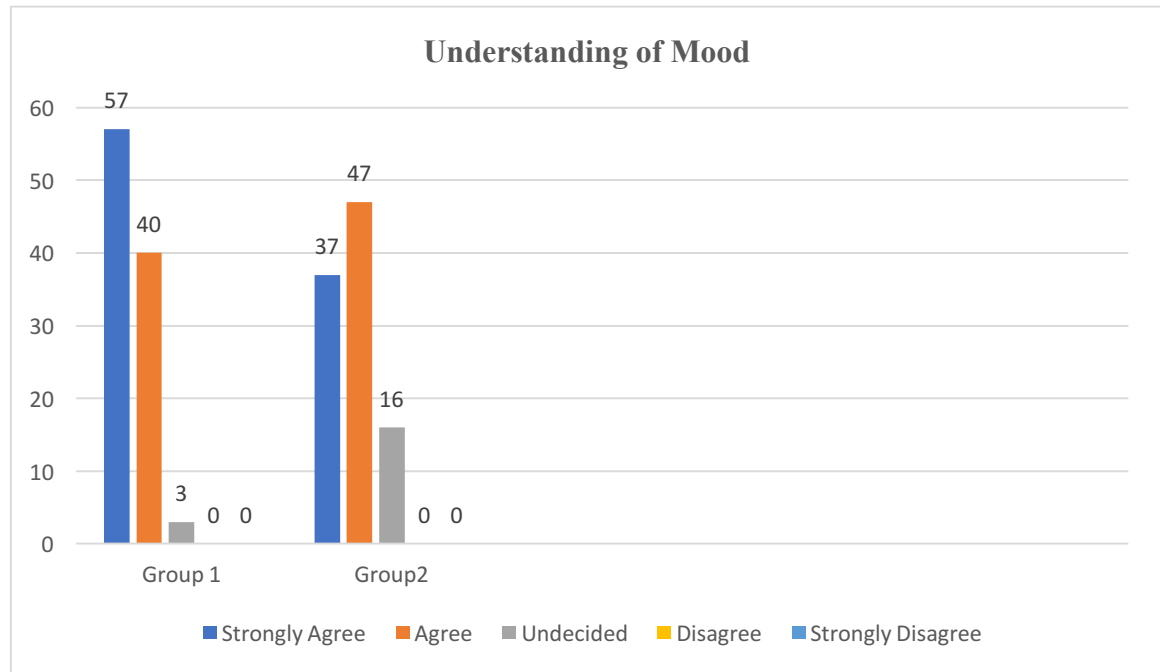


Figure 3. The Mood of the Text

Feedback from qualitative questionnaires shows that the audience clearly understands the mood of the text, which conveys that they listened to the sermons cognitively as well as empathetically. Here are a few examples (for the full responses, see the Appendix F and G):

- *Listener 1: During the sermon on Abraham, I for sure felt joy and praise. I felt these emotions because of the way the speaker had approached the story. I've already heard and read this story before but never felt joy and praise until now. I felt these emotions because the speaker wasn't like a stationary robot. He moved to different locations on the stage for the different scenes.*
- *Listener 2: Even though I have heard this story many times, this was the time that made the most sense to me. It was also the most interesting. I felt joy and praise while I was listening to this sermon. I think that I felt these emotions because of the way that the preacher expressed it. I have never imagine this story in this way. The descriptions and the gestures helped me understand it better. The speaker's*

interpretation of the story was very interesting and I think that it helped me feel the joy and praise.

- *Listener 3: Jephthah's sorrow and tragedy of rejection were personal but the hope of God were evident.*
- *Listener 4: I did feel tragedy, sorrow, and hope during the sermon of Jephthah because of the way the speaker had used the tone of the voice, different gestures, and the way he used the different areas of stage.*

As we have seen, exegesis pathos and embodying it in sermons offer both preacher and audience the rewarding experience of holistically understanding the biblical author's intention.

Easy Following of Plot

The second rewarding experience is that exegesis pathos and embodying it in sermons help listeners easily follow a preacher's idea. The biblical authors developed their stories according to plots, and understanding plots help listeners follow the ideas with ease. Affective appeal in varying plots is the means by which biblical narratives compel the readers to enter their storied world and entertain the version of reality they present.³ Through plots, authors of biblical narrative seek to elicit emotions for their rhetorical ends, and preaching with the plot helps listeners get emotionally involved. As a result, the listeners enjoy rewarding experience to easily follow the preacher's idea. Figure 4 (see question 2 on Appendix B and C) shows that the audience is most likely to follow the sermons with ease. The plot of the narratives elicits emotions in the audience and helps them easily follow the whole story and its main ideas. Ninety five percent of Group 1 "strongly agreed" or "agreed" that they followed the stories' development and

³ Shimon Bar-Efrat, *Narrative Art in the Bible* (Sheffield, ENG: Almond, 1989), 93.

reached the climaxes and resolutions. Ninety four percent of Group 2 “strongly agreed.” This clearly shows that the listeners not only follow the plots of the stories, but understood what they were saying.

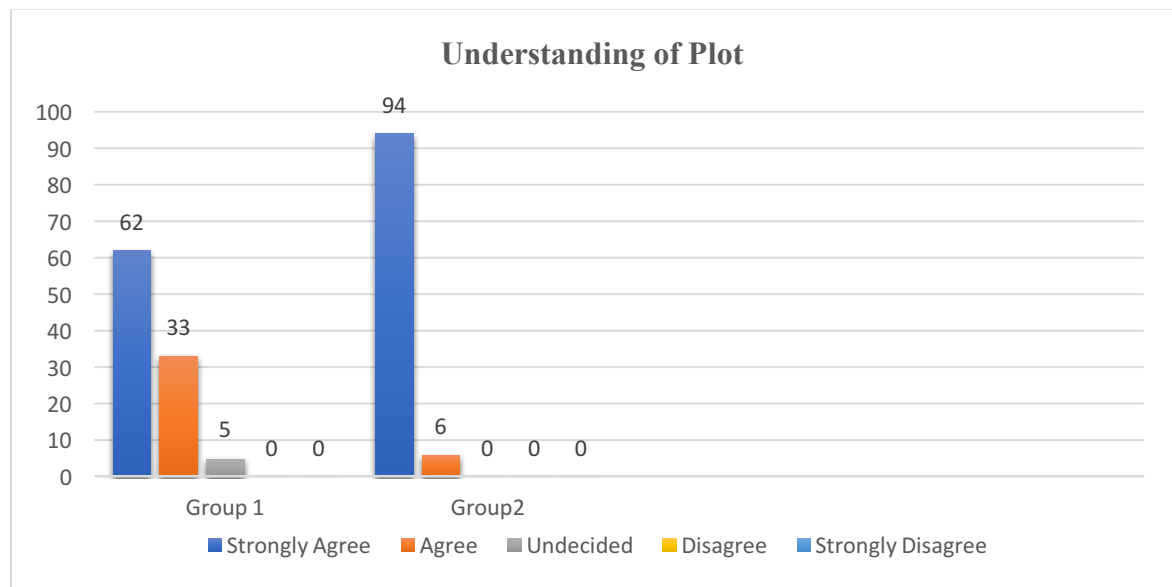


Figure 4. Plot of the Story

The results of qualitative research also show that the audience comprehends the sermon through plot (see Appendix F and G). Five participants in the first sermon correctly answered to the five stages of Abraham’s story. For Jephthah’s story, the evaluation describes the same result as Abraham’s.⁴

⁴ For Jephthah’s narrative, there is a little confusion, but it is understood because the author uses flashback. The background is Israel’s repeated sins, and the conflict is the event in which the Ammonites attack them (Israel vs. Ammonites). The rising action begins with God’s raising up the Judge, Jephthah, and the narrator flashbacks to Jephthah’s birth, rejection, and life in the wilderness.

The biblical authors develop their stories according to plots. Studying pathos through plot in exegesis and developing it in sermons is a way of helping audience easily understand and follow the message of the texts.

Participation through Identification

The third reward is the audience's participation in the sermon. The character's actions drive the plot from scene to scene, and the plot structures the actions of the character. As readers are engaged in the flow of the plot, they are emotionally connected to the characters, and the story moves hearts. The more that listeners identify with the characters, the higher their participation is. As illustrated in figure 5, Group 1 definitely participates in the sermon. Surprisingly, 100% of Group 1 answered that they identified with Abraham's confusion, hesitation, determination, sorrow, drama, and hope: 62% "strongly agreed," and 38% "agreed." Group 2 is empathetic with the characters, although their response is not as strong as Group 1's: 41% "strongly agreed," 47% "agreed," but 12% responded with an "undecided." These results prove that the audience is identifying with the characters and is taking part in the sermons. Likewise, qualitative research shows that the audience clearly participates in the sermon through identification with character. Here are a few examples (see the Appendix F and G):

- *Listener 1: I felt all the emotions that Abraham would've felt at that time because of all the different voice tones and gestures the speaker had used. When the speaker spoke loudly, I could feel all the tensions that was happening. When the speaker spoke softly, I could feel the calmness.*
- *Listener 2: I felt the anger that Abraham felt at God when he told him to sacrifice his one and only son as a burnt offering. I also felt sad about the situation. I could imagine what it would be like if I had to kill my son after I*

was blessed with him. I would have done all of the same things that Abraham did. Pull up a couple of all-nighters, and keep on thinking to myself for which is the best choice. Do I obey God, or ignore what God had said to me and keep my son alive? In fact, if I was Abraham, I have to admit that I probably would have not done the same that he had done. I would have been too scared to do it. I felt joy when Abraham remembered all of the memories that he had experienced with his son, even though it was depressing to think of all those while you are about to kill your beloved son.

- *Listener 3: I identified myself as Jephthah. The speaker did a good job with using sensory language to express the feelings and emotions of Jephthah. I felt the character's anger, ambition, sorrow, tragedy, and joy. I felt how Jephthah felt when he was returning home from the battle and saw his daughter and realized that he made a vow to the Lord. He felt sorrow, and tragedy when this happened. However, when he won the battle against the Ammonites, he felt joy.*
- *Listener 4: Yes, I did identify myself with Jephthah because of the way the speaker used his tone of the voice. When Jephthah was in a sad situation, the speaker preached as if he were Jephthah and spoke as if he was Jephthah at that time.*

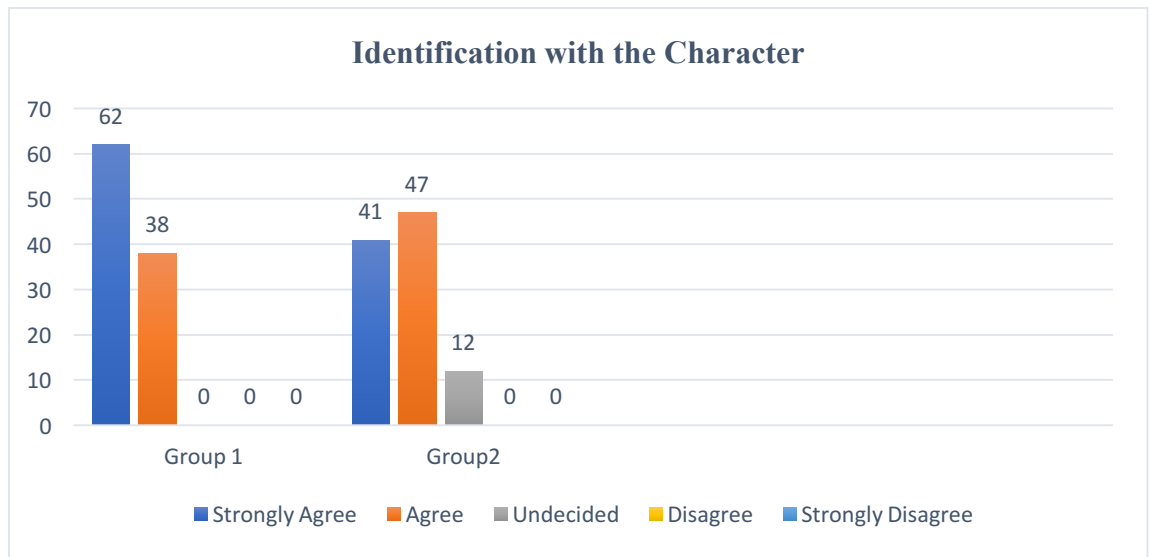


Figure 5. Identification with the Characters

The fact that the listeners identified with the characters means that they participated in the sermons. They felt the same emotions, like hesitation, determination, drama, and joy. Without a sympathetic connection, the sermon will lack credibility.

Vividness Strengthened by Imagination

The last rewarding experience of my thesis-project has been the vivid senses produced by active imaginations. When studying Scripture, we admit that there are physical gaps between today and biblical times. Through imagination based on exegesis,⁵ preachers help their listeners fill those huge gaps and draw a picture of the author's

⁵ For cautions in using imagination, see "Imagination" on the handbook (Appendix A). To briefly summarize, I argue that we should let our exegesis control our imaginations, and hard research offers enough resources for this. Resources such as atlases, handbooks, commentaries, and encyclopedias can reveal what the author intended. When in doubt about exact details, we can qualify our statements with phrases like, "I imagine."

intention. In fact, the biblical authors invite their readers to use their imaginations in order that they might feel and understand the writer's intentions. When preachers and listeners accept the author's invitation to imagine, sermons become more vivid. As figure 6 shows, such a high percentage of participants responds positively. Ninety-seven percent of Group 1 "strongly agreed," or "agreed," although 3% were "undecided." In Group 2, 92% of participants "strongly agreed," or "agreed," and 8% were "undecided." Seventy percent of Group 1 and 62% of Group 2 "strongly agreed." This definitely demonstrates that both groups of listeners didn't merely take part in the sermons but had truly vivid experiences of what was taking place.

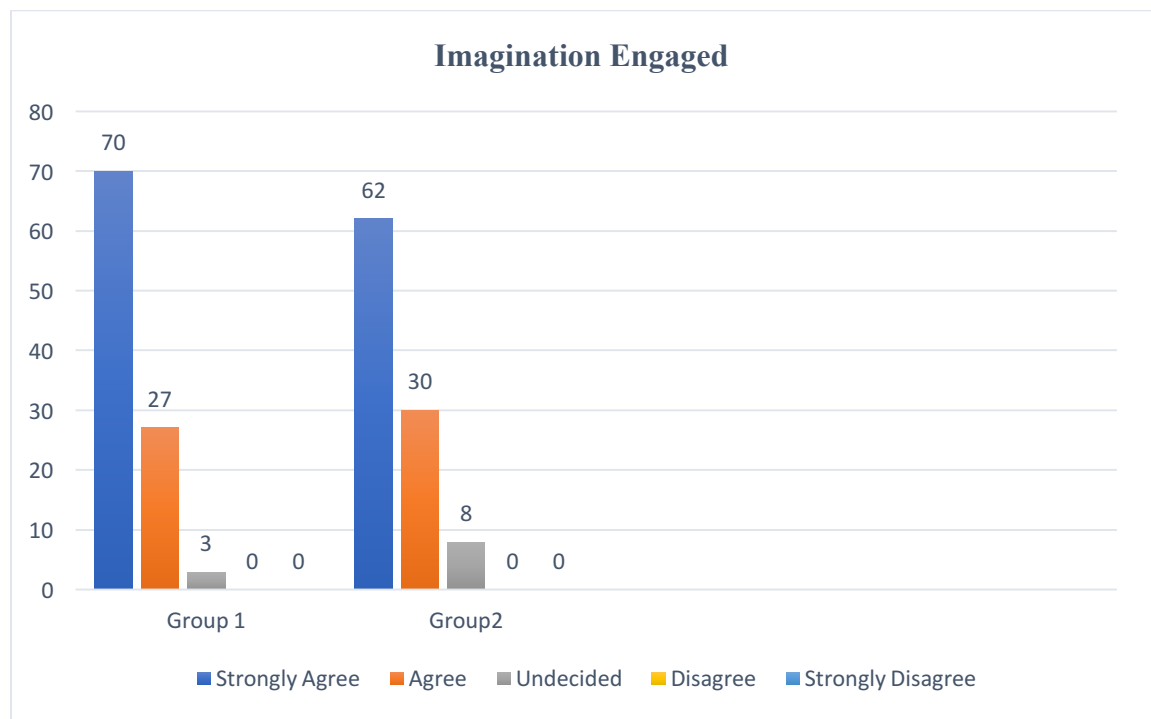


Figure 6. Imagination Engagement

Like quantitative research, qualitative research can also reflect the degree that imagination occupies in the listener's mind. Here are a few examples:

- *Listener 1: My imagination engagement during the sermon was 100%. I was engaged in all parts of the sermon but I was especially engaged at the scene where Abraham was at the Moriah Mountain and walking up the mountain. I was especially engaged at this scene because I could feel all the pain Abraham was going through because the speaker used different types of tone, gestures, and facial expression (Abraham's story).*
- *Listener 2: My imagination was very much engaged. I think that the preacher did a great job with using gestures and moving around the stage for different things. This helped me with my imagination of the story because I felt like I was actually there, where Abraham was. The different types of expressions also made it easier to understand the concept of the story. The preacher was very easy to understand, even though it was in a language that I am less comfortable with (Abraham's story).*
- *Listener 3: My imagination was engaged when Jephthah was being rejected by his family, named "son of a prostitute." I could imagine his ambition when he said, "make me a ruler over all Israel." I could picture what it would look like and sound like when Jephthah made the rash vow to try to favor or manipulate God. I could picture how Great his sorrow was when losing daughter and how awful punishment of God's silence was.*
- *Listener 4: Yes, my imagination was engaged when the speaker described what the war was like between Israel and Ammonite because he used simile. For example, when Gilead took the victory over the Ammonite's, the speaker said the war was easy. He showed that the war was really easy because the speaker said the war was like kindergarteners (Ammonites) playing football against the Super Bowl champion, the New England Patriots (Israel).*

In summary, this project has rewarded both preacher and audience. It has been rewarding to understand the author's intent holistically, to follow the message with ease

through plot, to participate in the sermons by identifying with characters, and to experience vividness through imagination. I plan to increase the frequency of my research when I exegete pathos because this has been the most successful method of preaching I have ever encountered.

The Challenge of Exegeting Pathos and its Embodiment

Studying pathos and its embodiment benefits both preachers and listeners. Although there have been rewarding experiences, there are challenges to face and consider: challenges in the overuse of pathos, the challenge of time and efforts, and the challenge of culture and space.

The Challenge to Overusing Pathos

The first challenge of this thesis was not to overuse pathos more than the author originally intended. Of course, this project's emphasis on pathos raises questions about the ethics of rhetoric. Pathos should be performed with caution, care, and restraint. Because emotions are so powerful and can be easily abused, they should be used legitimately and without manipulation. When we think of the deplorable ethics of Hitler, who used emotions like anger and pride to rouse the German people, or a televangelist who tearfully begs for money, we see that pathos can indeed be abused. This thesis project does not, of course, recommend such tactics.

How can we avoid abusing emotional appeal and manipulation? We can overcome those issues by being faithful to exegesis and embodying the emotion God himself has placed in the text, doing neither more nor less than that. God the great

communicator uses pathos in Scripture, so discovering how God uses pathos in Scripture is essential to understanding authorial intent. We can achieve this goal by including pathos in the exegetical process, as well as exegeting pathos in exegesis. The exegesis of pathos is not necessarily separated from a traditional exegesis. The exegesis of pathos participates in the task of discerning the intentions of the biblical author or redactor who shaped the text into its final form, and as such it is meant to complement other critical techniques employed in pursuit of that goal. Therefore, the pathos of the texts must be studied on the assumption that the traditional exegesis has been done first.

We may misuse or overuse pathos more than the author intends. However, we should handle this challenge by exegeting and embodying the pathos God the Author put in the text.

The Challenge of Time and Effort

The second challenge of my thesis-project is that exegeting pathos and practicing its embodiment actually demand more time than normal exegesis and sermon preparation. Exegeting pathos requires more works because it adds time and energy to a traditional exegesis. A preacher who tries to exegete pathos according to the handbook needs to spend more time doing exegesis. For example, when exegeting pathos from the two Old Testament narratives, I spent more than ten hours per each passage. However, of course, I required more time for pathos exegesis because it was my first attempt—I expect to spend three to four hours as I am accustomed to it—but there is no doubt that exegeting pathos necessitates more time and energy.

Embodying pathos also requires extra time and effort. This is because I recommended for a preacher not only to preach without notes or with skeleton notes, but to practice delivery to get his or her body and voice involved. While exegeting pathos is my personal area, embodying the pathos belongs to public one where congregation responds to the sermons. Therefore, if a preacher fails to embody pathos in public, all efforts to exegete pathos seem fruitless or only half-successful. To avoid these issues, extra work is necessary. A preacher must be prepared well enough to preach without notes or with only limited notes. Gordon-Conwell students are used to preaching in this manner because it is mandatory in every preaching class. However, this takes extra time. Moreover, practicing delivery requires hard works. The body—gestures and facial expressions—and tone of voice—pitch, pace, punch, projection, and pause—should match what the preacher is saying.

The Challenge of Culture and Space

The last challenge is related to culture and space. Cultural distinctiveness plays a major role in how things pan out. The first church I preached at is a traditional Korean Baptist Church. It does not offer a wireless microphone, so I had to stick to the pulpit. I was limited to using gestures and movements for transitions. Furthermore, the congregation has hardly ever heard narrative sermons. In the beginning of my sermon, I explained the manner in which I would preach and gave them time to mentally prepare. It was difficult to communicate from a traditional pulpit, but the response was remarkable. Unlike the first church, the second church had contemporary worship. I used a wireless

microphone and freely embodied the text's pathos through gestures, facial expressions, tone of voice, and movement.

Moreover, spatial limitations can affect delivery. In the first church, the distance between the pulpit and the front row of seats is twenty feet long; although the church is not big, it seats about one-hundred. Given that the congregation usually takes seats from the third or fourth row, half of them could barely see my face—although they could see my face from a wide screen. Thus, I had to depend heavily on my tone of voice, but not much on gestures and facial expressions. In contrast, I did not find any spatial limitations in the second church. The size of this church is almost the same as the first one, but I could see the whole congregation. I was able to use eye contact, use a variety of gestures and movements, and I could communicate through my face and tone of voice.

Embodying pathos in sermons is influenced by cultural differences and spatial limitations. Therefore, to better communicate, a preacher should understand the cultural and spatial characteristics of the churches he or she preaches at.

Recommendations

In my thesis-project, I tested the handbook on how to exegete pathos with only two narratives and two congregation. Although I watched it work so that the author's intent in regard to pathos was reevaluated, it would be better to test four or five congregation.

My thesis-project—the recreation of the author's intended pathos—focuses on one genre of Scripture—Old Testament narrative. I can draw conclusions for other genres as well. The same kind of research can be applied with other biblical genres, such as

psalms, proverbs, parables, narratives from the New Testament, epistles, and apocalyptic literature. In order to exegete pathos from each genre, a preacher must understand its literary qualities because authors use differing literary techniques in each genre.

In addition, I hope to use the handbook to train others in the future. As I have mentioned above, there are rewards when exegeting pathos and embodying it in preaching. Not only can a preacher experience a holistic understanding of the text, but the congregation can experience it as well. I expect to share these ideas with others, perhaps in a training seminar in my home country of Korea at a pastor's conference, or when I train lay preachers in my own church.

Conclusion

I have learned many lessons from this thesis-project. I have learned that preaching is an interdisciplinary process, and it challenges me to continue with my academic studies as a preacher. I have also learned that the author's intended pathos can be conveyed through its exegesis of the texts and its embodiment in sermons. This was such a great experience with pleasing results, that I am encouraged to expand this project to other genres of Scripture. A holistic understanding of God's intentions through pathos and the opportunity to preach it is both a responsibility and a privilege.

My thesis-project brought forth rewards and challenges. The exegesis of pathos and its embodiment in my sermons solicited positive responses: (1) holistic understanding of the texts, (2) ease in following plot, (3) participation through identification, and (4) vividness through imagination. There were related challenges, such the overuse of pathos, and the challenges of time, efforts, culture, and space.

This is my concluding word, but I long to press on toward the goal God has given me as the Apostle Paul says, “Not that I have already obtained all this, or have already arrived at my goal, but I press on to take hold of that for which Christ Jesus took hold of me. Brothers and sisters, I do not consider myself yet to have taken hold of it. But one thing I do: Forgetting what is behind and straining toward what is ahead, I press on toward the goal to win the prize for which God has called me heavenward in Christ Jesus” (Philippians 3:12-14).

APPENDIX A

A HANDBOOK ON HOW TO EXEGETE PATHOS

Introduction

Analyzing pathos is a currently neglected method for discerning the meaning from a biblical narrative. It is not necessarily separated from a traditional exegesis. Rather, the exegesis of pathos participates in the task of discerning the intentions of the biblical author or redactor who shaped the text into its final form, and as such it is meant to complement other critical techniques employed in pursuit of that goal. Therefore, the pathos of the texts must be studied on the assumption that the traditional exegesis has been done first. In this section, I suggest the application of seven principles and resources for exegeting pathos. This approach relies heavily on the insight gained from various critical literary studies and oral communication that are also crucial to understanding a text's intended function. These practical principles are overlapped, but they have an accumulative effect. These are the tools for analyzing pathos.

Tool 1: Identify the Mood of the Texts

Because biblical authors set the mood, the identification of that mood helps exegete its pathos. This means that biblical literature must not merely be understood, but felt so as to grasp a passage's mood or emotional content. What is the author's emotional expression in the biblical text? What is the emotional response of the reader? Each text describes the author's mood toward his subjects and the mood provoked in the reader. A preacher should be able to make such an identification. There are two kinds of mood: one

is what the author expresses in the text, and the other is what the author intends to provoke in the readers.

The Mood an Author Expresses in the Text and Context

A preacher should understand what mood a biblical author is expressing. To find this out, a preacher should know the text's literary context and mood. As it is important to note how each episode relates to the overriding frameworks in traditional exegesis, the same principle is applied to identifying the mood of the text. This process is already completed in traditional exegesis. Based on the contextual mood, we can identify the mood of the text: What color mood does the text convey? Abraham's text conveys joy; Joseph's story is puzzled but dramatic; Samson's story ends in triumph and tragedy.

The Mood an Author Intends for His Readers

What emotion did the author's message elicit from his audience? What did the author try to accomplish through a specific mood? For example, for those who first heard the gripping fears of the men those who spied on Canaan (Numbers 13:31-33), what affective implications did this event have for them? The passage called on the fearful to gain confidence and strengthened the convictions of those who were determined to take the land of Canaan.

Examples of Identifying Mood

Here is an example from Abraham's sacrifice in Genesis 22:

- Contextual mood: The mood in Genesis is encouraging and confident. Genesis covers primeval times, early patriarchal times and the period of Joseph. By recounting what God has done from Creation to Joseph's death, Moses encourages his readers to turn confidently from Egypt to study God's design for Israel, the conquest of the promised land. Joseph's final words clearly reveal Moses' purpose: "But God will surely come to your aid and take you up out of this land to the land he promised on oath to Abraham, Isaac and Jacob" (Genesis 50:21). Taking all I mentioned into consideration, the contextual mood of Genesis is encouraging and confident.
- Textual mood: the story's textual mood is shocked and puzzled (sacrificing Isaac), determined (Abraham's actions), tense, dramatic (God's stepping in), and confident (reaffirmed promise). The story clearly shows how God tests Abraham, how Abraham obeys God's difficult commandment, and how God prepares and blesses him. God's commandment to offer up his only son is beyond understanding, but Abraham trusts and obeys Him. This is encouraged for all God's followers. It is the trademark of a man of faith. The more dramatic part is that God steps in and provides a ram to be sacrificed in place of Isaac. God swears to Abraham that because he has obeyed God's voice by not withholding his only son, God will surely bless him, multiply his seed, and in him all the nations will be blessed (Genesis 22:16-18). The textual mood is cheering and confident.
- The mood an author invokes in his readers: The author's intended mood for his readers is the same as the textual mood. Moses is speaking to the newer generations right before they conquer Canaan, God's promise to Abraham. Moses

hints that God may test and puzzle them as He did Abraham. However, by showing how their key ancestor Abraham obeyed and how God confirmed His promise to him, Moses encourages them to conquer (an act of obedience) the promised land and have confidence in the same God who blessed Abraham.

Identifying a mood in the text is important when exegeting pathos. To feel the mood in literature Biblical authors set, a preacher should take a moment to read the chosen text, fully realizing the imagery and noting carefully what mood the author depicts and what mood he expects from the audience.

Tool 2: Audience Analysis

Analyzing an audience sheds light on the exegesis of pathos. In fact, the biblical authors targeted specific audiences and shaped the narratives' use of affect accordingly. Knowing all the conditions that surround the recipients of the original message provides further insight into how they most likely understood the message, as does the relationship between the author and recipients at the time it was written. How can a preacher analyze an audience? Historical context in exegesis covers it.

1. Historical background
2. Social setting
3. Historical foreground
4. Geographical setting
5. Date

Examples of Audience Analysis

In this section, I will show the difference an audience analysis can make. The first example comes from Genesis. The book of Genesis reports history from the beginning of time to the death of Joseph. But this history had significant implications for Moses' readers. As the Israelites heard these stories, they learned the significance of their experiences, their responsibilities, and their hope for the future. It conveys different emotions whether the readers of Genesis are Israelites in Egypt, or in the wilderness, or on the plains of Moab. All bears encouraging but slightly different emotions.

- If Genesis reached its final form early in Egypt and its audience was still living there, Moses would have exhorted and encouraged the Israelites to leave Egypt for the promised land because 1) God will have worked for them as He worked in the primeval history; 2) God promised the patriarchs He would richly bless their descendants; and 3) God will have formed the tribes of Israel into a nation and brought them to Canaan as He demonstrated in Joseph's day.
- If Genesis was written in the wilderness or on the plains of Moab, Moses would have encouraged the people to move forward in their conquest. Israel would be confident in this conquest because 1) God's actions in the primeval history indicated His plan to give them possession of Canaan; 2) God promised, led, and protected the patriarchs, and He will do the same for the nation as they move toward Canaan; and 3) God ordered the twelve tribes in the days of Joseph in order to bring them to the land.

The textual mood can be changed depending on who the original audience was. Through audience analysis, we can better realize how they felt when they heard God's

word and why the author chose a specific method. It leads us to what the pathos was in a given text.

Tool 3: Exegete Plot

By identifying a plot, a preacher can comprehend what techniques biblical authors employed to engage the emotions of their readers. Affective appeal in varying plots is the means by which biblical narratives compel the readers to enter their storied world and entertain the version of reality they present. “The plot serves to organize events in such a way as to arouse the reader’s interest and emotional involvement, while at the same time imbuing the events with meaning,” Shimon Bar-Efrat states.¹ In short, through plots, authors of biblical narrative seek to elicit emotions for their rhetorical ends, and readers become emotionally involved in stories. To identify a plot of the text, we must answer to three questions: How does the author develop the plot? What kind of conflict does the plot deal with?

Five Stages of Plots

Here are five stages of plots, and the figure below shows how the plot develops.

1. Background (usually brief, just enough to get the action started)
2. Conflict (usually brief)
3. Rising Action (the longest portion of the story, it intensifies the conflict)
4. Climax (usually brief, the moment when the story turns toward resolution)
5. Resolution (the outcome of the conflict and climax)

¹ Shimon Bar-Efrat, *Narrative Art in the Bible* (Sheffield, SCT: Almond, 1989), 93.

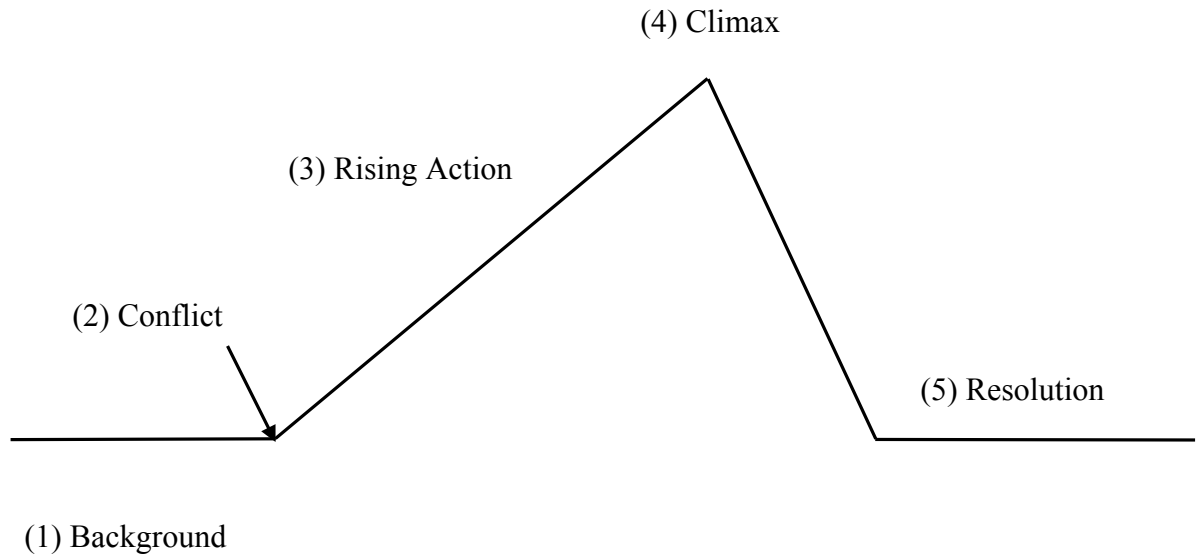


Figure 7. The Five Stages of Plot²

Categorization of Conflict

No matter how we categorize plots, they always develop a conflict, and the number of conflicts is surprisingly limited. Here are conflicts plots reveal:

1. Person versus person (e.g., David vs. Goliath)
2. Person versus nature (e.g., Israelites in front of Red Sea)
3. Person versus self (e.g., Jesus wrestling in the Garden of Gethsemane)
4. Person versus supernatural being (e.g., Jacob wrestling with the angel)

² Jeffrey D. Arthurs, *Preaching with Variety: How to Recreate the Dynamics of Biblical Genres* (Grand Rapids, MI: Kregel Academic & Professional, 2007), 70.

Examples of Exegeting Plot

Through plot, the authors show readers truth. Following plot, the readers become interested in and emotionally involved in a story. Here is an example in Genesis where Abraham almost sacrifices Isaac.

- Background: the former chapters (Genesis 12, 15, and 17) offer background to this story. God not only promises Abraham that all the nations will be blessed by the promised seed from a barren woman (Sarah), but keeps his promise. The barren woman Sarah bears the promised seed, Isaac.
- Conflict (Person/Abraham vs. supernatural being/God or person vs. person): God tells Abraham to sacrifice his beloved son Isaac. There is conflict between Abraham and God. God gave him a son, and now He has commanded him to sacrifice his beloved son just as the Canaanite gods commanded their followers. It does not make sense.
- Rising action: Abraham travels toward Mount Moriah. After journeying three days, he arrived at the place. Only Abraham and Isaac climb to the top while young men and the donkey remain at the foot of the mountain. Abraham and Isaac set up everything for the burnt offering.
- Climax: Now it is time to perform the last act for the burnt offering. Abraham picks up the knife to kill his son. The angel of God stops Abraham's sword. So dramatic.
- Resolution: God steps in and prepares for a ram for the burnt offering. Abraham passes the test, and God reaffirms His promise to Abraham that He will bless him

and multiply his descendants beyond number, and that through his descendants all the nations will be blessed.

Identifying plot is crucial to exegeting pathos because it functions rhetorically.

Plot stresses the author's ideas, maintains tensions, and fulfills expectations. It is one way how the author describes his intent. It is through plot that readers can emotionally participate in the story.

Tool 4: Exegete Character

Like plot, characters are crucial when exegeting the pathos of a text. It is impossible to separate plot from character. The character's actions drive the plot from scene to scene, and the plot's structure gives guidance to the actions of the character. As readers are engaged in the flow of the plot, they are emotionally connected to the characters, and the story moves hearts. Characters are made up of physical, psychological, social, and spiritual attributes. The art of characterization in ancient texts is much more succinct and reticent than the same art in modern texts. Thus, today's readers must use a slightly different set of conventions to read the old texts well.

Techniques of Characterization³

1. Dialogue. This is the primary way how biblical authors project characters. For example, Saul says to David: "You are more righteous than I" (1 Samuel 24:17).

It is no doubt that Saul really believed what he said. Several examples are found

³ For details, see Arthurs, *Preaching with Variety*, 72-76; Lyland Ryken, *How to Read the Bible* (Grand Rapids, MI: Zondervan, 1984), 37-40; Shimon Bar-Efrat, *Narrative Art in the Bible* (New York: T&T, 2004); Steven D. Mathewson, *The Art of Preaching Old Testament Narrative* (Grand Rapids, MI: Baker Academic, 2002).

in the story of Abigail (1 Samuel 25). One of Nabal's servants says of David and his men, "Yet the men were very good to us" (v.15) while the same servant says of Nabal: "he is ill-natured" (v. 17). Abigail says about her husband, "Let not my lord regard this ill-natured fellow, Nabal; for as his name is, so is he; Nabal (fool) is his name, and folly is with him" (v. 25). The author clearly shows the character of Nabal through Abigail's dialogue with the servant.

2. Action. The characters are known to us by their action. In other words, a person's nature is revealed by what he or she does, so we know biblical characters by the way they act in varying situations. For example, in Genesis, we see Abraham's obedience in Genesis when we read, "Abraham rose up early in the morning, saddled his donkey. . . . went to the Moriah. . . . Abraham built an altar there and arranged the wood on it. He bound his son Isaac and laid him on the altar. . . . stretched out his hand, and took the knife to slay his son." These Abraham's actions show us that Abraham is fully committed to obeying God.
3. Titles and names. Titles and names help us understand the characters and the truth the authors intend to share. Ruth is a "Moabitess" and "daughter-in-law" (Ruth 1:22), Elisha is a "man of God" (2 Kings 5:8), Naaman is the "commander of the army of the king of Aram" (2 Kings 5:1). Changing a person's name was a significant change for that person's life: Abram, "father," becomes Abraham, "Father of many nations;" Jacob, "deceiver," changes to Israel, "struggles with God."
4. Physical description. Through physical description, authors imply a variety of literary purposes, and the readers are supposed to recognize the characters that

impacts the plot. Here is an example from Esau and Jacob: “my brother Esau is a hairy man, and I am a man with smooth skin” (Genesis 27:11). This fact explains how Jacob impersonates Esau in order to obtain the blessing intended for his older brother. Another example is found in Genesis 29:17: “Leah had weak eyes, but Rachel was lovely in form and beautiful.” These physical details help explain why Jacob loved Rachel, and then, why he had a special love for Joseph and Benjamin.

5. Authorial comment. The narrator’s comment tells us clearly about a person’s character. Here are examples: “Noah was a righteous man, blameless among the people of his time, and he walked with God” (Genesis 6:9) and “Eli’s sons were wicked men; they had no regard for the Lord” (1 Samuel 2:12). Obadiah is described as a person who “revered the Lord greatly” (1 Kings 18:3).
6. Response from other characters. How characters respond to each other gives a hint of their natures. This is entirely trustworthy when God or God’s representative is the one responding. For example, God says to Noah, “For I have seen that you are righteous before me in this generation” (Genesis 7:1); the angel of the Lord says to Abraham, “For now I know that you fear God” (Genesis 22:12); God cursed Adam and Eve when they sinned. These responses from God or His messenger are the authors’ clues that we need to understand characters.
7. Foils. A foil is a deliberate contrast to the protagonist. For example, Orpah is a foil for Ruth. When Naomi urges the girls to return to Moab, Ruth is determined to follow Naomi and her God, whereas Orpah chooses what one would expect her to. Orpah is not a bad person, but a good daughter-in-law who listens to her mother-in-law. In contrast, Ruth is much more committed than Orpah. Ruth’s love

for Naomi and her Lord transforms the norm. The author highlights Ruth's commitment by contrasting her with Orpah's. Other examples are found in Cain and Abel, Abraham and Lot, Jacob and Esau, and David and Saul.

We have seen the techniques to analyzing characters. How does characterization advance the author's intent? The primary function of character is identification.

Identification with Characters

Identification with characters is a way to exegete pathos. I have already dealt with how to study character. Identification with character requires us to move further. To identify with a protagonist or antagonist, it is necessary to truly empathize with the characters. We may not agree with them, but we must understand them. Identifying with characters is to enter their emotional lives. We should look at characters through the lens of our own lives, and begin to relate on an emotional and psychological level. Here are two ways to identify with characters:

Use Your Memories If You Have Had a Similar Experience

- For example, how would any parent respond to the knowledge that God wanted you to sacrifice your sons or daughters as God did to Abraham in Genesis 22? I can use my memory. I have two boys and a girl: HaMin, HaJoon, and HaHyun. I still remember how my wife and I prepared before they were born. My wife KyoungAi used to play beautiful music and read the Bible to them. In response, I could feel their kicking with my hands as I whispered, "I am your dad. I love you so much." My older boy's name, HaMin (man of God), was chosen by Campus

Cru members. I named HaJoon (the one who prepares God’s way) and HaHyun (the one who makes peace) after painstaking efforts. When HaMin was born on July 4, 2001, he looked so ugly—although he is handsome now. HaJoon was very handsome at birth and cried like a lion. I have never seen a newborn as beautiful as he was. When HaHyun was born, I shouted, “Thank God! I have a daughter.” Whenever I watch their pictures or videos, I am all smiles and feel so blessed.

I love my children. I can imagine how Abraham would have felt: “Abraham couldn’t eat. He was simply staring at his meal as his appetite left him. He can’t sleep. His head is spinning. His heart is pounding. ‘Why did God give me such a cruel command as the Canaanite gods do?’ ‘Why did God name my son Isaac, *he laughs* and then kill him?’ He also argues with himself. As a servant of God, he was compelled to obey God; but as a father, he didn’t. In no time, the day broke. He’s pale; He had dark circles under his red eyes.” This is what I imagine Abraham’s physical and emotional state to be before he leaves for Mount Moriah. This is the emotional level to which I can identify with him. By using our memories, we can identify with characters in narrative.

Use the “Magic If” If You Do Not Find a Similar Experience.

The “magic if” means that you use your imagination to identify with a character you do not share much in common with.

- For example, how would you feel if you were the child of a prostitute like Jephthah was? You can use your “magic if.” I am sure that Jephthah must have been ashamed of his birth and his mother, so he must have felt inferior and

desirous of a higher, more respectable position. Jephthah's psychological state may have been what drove him to with the war so that he might rule over Gilead who humiliated him earlier. He might have made his rash vow to compensate for his past: "And Jephthah made a vow to the LORD and said, "If you will give the Ammonites into my hand, then whatever comes out from the doors of my house to meet me when I return in peace from the Ammonites shall be the LORD's, and I will offer it up for a burnt offering" (Judges 11:30-31). To identify with a character, we can use the "magic if" if we do not share similar experiences.

OT writers intended for many of their characters to elicit sympathetic responses of approval, so studying characterization helps one understand pathos as a part of the author's intent. We feel sympathy for the protagonist but antipathy for the antagonist and thus build identifications with characters. Through this identification we discern pathos the author intended.

Tool 5: Imagination

Much of the empathetic response the author intends is conveyed through imagination. To respond to the moods the author intends, we need to imagine the imagery. However, since there are huge gaps between our lives and the lives in biblical narrative, resources for imagination help us. We should not merely see a story, but feel it. We use our sanctified imagination to climb into the world and life of the biblical characters. We feel what they felt. Imagine how they would have responded in various situations. To further engaged in imagination, we should study the setting and imagery of a story.

Study Setting

In a story, the rhetorical function of setting helps readers engaged in imagination.⁴

In fact, whenever a narrator begins to elaborate the setting, our imaginations begin to come alive. Setting is the time and place where the characters' act, and it is composed of the physical, temporal, and cultural.

Geographical setting (Location)

Geographical setting can establish the mood of a story. It is the story's physical dimension. What is the story's specific geography? What did it look like? Was it flat desert or mountainous high country? Do the physical characteristics of the land influence the story? How far apart are the places mentioned in the narrative? Here are some examples:

- Studying the location of the Promised Land explains why God called Abram there. Canaan is easy to reach because the International Highway passes through it. According to *A Visual Guide to the Bible Events*, "Canaan, the land bridge connecting Africa, Asia, and Europe, became the podium known as the Promised Land, and the path of the International Highway through Canaan made the Promised Land a platform to an internal audience."⁵ As merchants passed through this highway for their business, they passed the hot news in those days with them as well. The Lord called Abram and his family to come to Canaan so that they might worship the one true God and all nations might be blessed by his

⁴ Arthurs, *Preaching with Variety*, 97.

⁵ James C. Martin, *A Visual Guide to Bible Events: Fascinating Insight into Where They Happened and Why* (Grand Rapids, MI: BakerBooks, 2009), 17.

descendants. The family of Abram could be placed on a platform to proclaim and to represent God before people from every corner of the world. Abram and his descendants were to be God's messengers, and they were given the Promised Land to be used as a podium, so all nations could be blessed.⁶

- The physical setting often assumes a thematic or symbolic meaning in biblical narratives. Leland Ryken observes, "Ruth and Boaz's love story is reinforced by the rural imagery of growing crops and harvests. Spiritual revelations often occur on mountains (e.g., Moses' meeting with God on Mount Sinai, Elijah's encounter with the prophets of Baal on Mount Carmel, and Jesus' transfiguration on the Mount of Olives)." ⁷

Temporal Setting (Time/date)

Temporal setting is a story's place in time. It is the knowledge of world events at the time of the narrative. It also includes the manners and customs of a period.

A story's temporal setting is important to imagination. Here are examples:

- It is important in the story of Esther that the events occurred during the Jewish exile in Persia, when the Jews were a vulnerable minority. The impact of Jonah depends on our knowing that the action occurs at a time in history when Nineveh was the capital of the world-conquering Assyrians, known for their cruelty and terrorism. ⁸

⁶ Martin, *A Visual Guide to Bible Events*, 17.

⁷ Ryken, *How to Read the Bible as Literature*, 35.

⁸ Ryken, *How to Read the Bible as Literature*, 36.

- When Israel tried to cross the Jordan River to conquer the Promised Land, the river ran at flood stage (Joshua 3:15). At that time of year, the water at that location could be up to twelve feet deep with currents so swift and fierce that they threatened the life of anyone who dared enter.⁹ It is no wonder that such a crossing, particularly under the watchful eyes of hostile forces, was deemed an act of heroism in Bible times (1 Chronicles 12:15). Can you imagine how the Israelites felt as they stood before the deep, swift river? How would you feel? Duration is the length of time that the story spans within the lives of the characters. Does the story occur in a span of decades? Years? Months? Days? Hours?

Cultural Setting

The setting of a story includes a whole cultural climate—the set of beliefs, attitudes, and customs. When we are aware of cultures in narratives, we can imagine the stories. Here are examples:

- The opening verse of Ruth, “a man from Bethlehem in Judah, together with his wife and two sons, went to live for a while in the country Moab,” is a bland piece of factual data until we know something about the ancient hostility between Jew and Moabite.
- Joseph’s special coat of many colors made by his father Isaac is important because it shows how much he took care of Joseph. Usually the Bible does not describe the dress in any detail, but “Abraham and his descendants probably wore

⁹ Martin, *A Visual Guide to Bible Events*, 57.

a simple loin cloth made from wool, linen or even animal skin when working under the hot sun in the field.¹⁰ At cooler times, or indoors, they would wear a longer tunic,” states J. A. Thompson in *Handbook of Life in Bible Times*. When Joseph became assistant to the king of Egypt, he was dressed in “robes of fine linen,” and had a gold neck chain and signet ring. When he met his brothers again, he gave them each a new set of clothes, but they are not described.

Setting sparks our imagination. To study setting, it is helpful to find a photograph of where the story takes place, pictorial encyclopedias, and dictionaries. Atlases and archaeological references work well. When one see where a story takes place, it becomes real to the imagination.

Notice Imagery of the Text

Noticing the imagery in biblical stories helps our imaginations. The Bible often uses not only pictorial words but imagery to reveal God’s truth. Therefore, we should observe the imagery in each book of Scripture. Because this observation is based on good exegesis, and you can refer to commentaries and dictionaries of biblical imagery. Here are examples of imagery from historical books:

- Judges. The song of Deborah (Judges 5) describes God’s victory over Sisera in a dramatic way and closes with a poetic description of God’s people: “But may they who love you like the sun when it rises in its strength” (Judges 5:31). God has sent a terrific storm to help Deborah and Barak defeat Sisera; and when the sun rose the next day and the storm was over. The sunrise demonstrates God’s

¹⁰ J. A. Thompson, *Handbook of Life in Bible Times* (Downers Grove, IL: InterVarsity Press, 1986), 99.

announcement of His victory just as David compared godly leaders to the sunrise, because they brought light and hope for a new day (2 Samuel 23:4).¹¹

- Ruth. The imagery of wings in Ruth refers to God's protection.¹² Ruth 2:12 says, "May you be richly rewarded by the Lord, the God of Israel, under whose wings you have come to take refuge." This image reminds us of the wings of the cherubim in the holy of holies (Exodus 25:17-22). As a Gentile, Ruth was outside the covenant of God, but she became inside the covenant by her faith. In other words, she was condemned before, but she was forgiven and under God's protection (Ephesians 2:11-12).

When studying imagination, we admit that there are physical gaps between today and biblical times. Therefore, we need resources to help us fill the huge gaps between the two. The biblical authors invite their readers to use imagination, and through this imagination they intend the audience to feel and understand their intentions. We accept the author's invitation to imagine and come closer to exegeting the pathos. However, there are cautions when we use imagination.

Cautions in Using Imagination

When using imagination, a question arises: to what extent can we use imagination? Some may think that using the imagination is dangerous as allegorists make trouble by concocting a text's meaning according to their own imaginations. What safeguards and "rules" do you suggest to make sure that imagination is a tool of

¹¹ Warren W. Wiersbe, *Preaching and Teaching with Imagination* (Grand Rapids, MI: BakerBooks, 1994), 112.

¹² Wiersbe, *Preaching and Teaching with Imagination*, 112.

exegesis? First and foremost, imagination should be based on good exegesis. In other words, we should let our exegesis control our imaginations, and hard research offers enough resources for this. Resources such as atlases, handbooks, commentaries, and encyclopedias can reveal all that the author intended. When we do so, we position ourselves to discover all that the author has put in without going beyond that. Good exegesis aids imagination.

Second, creativity must be employed after careful research is performed. If we can discover what the story's setting is and what the imagery implies, we can use our creativity to fuse the various components of your research into a coherent picture of our character. When in doubt about exact details (such as Abraham's supposed anguish that kept him awake all night when God commanded him to sacrifice his beloved son in Gen 22), we can qualify our statements with phrases like, "I imagine the anguish he felt when God told him to surrender the son of his old age. A good imagination is a critical component to good biblical interpretation and communication.

Tool 6: Get Voice and Ear Involved

We can exegete the pathos of the texts by using our ears: reading aloud and listening to them. Reading aloud and listening to Scripture is to follow the author's intention, including the pathos, because the Bible originated as oral communication, then was inscripturated (written down), and finally transmitted from voice to ear. While reading aloud and listening to the texts, we give to a passage or to characters "voice" what the original author intended the original audience to feel. As we intentionally read and hear a larger narrative attentive to its affective dimensions, we have the potential of

developing an author's "emotional repertoire"—a set of emotions that seem to be invited in certain situations—which can also help us to discern the voice we should infer within individual passages.

Get Your Voice Involved (Reading Aloud)

Getting our voice involved in the reading of Scripture helps us exegete the pathos of the text. As we keep reading aloud and listening to the text, we begin to feel the tone of the text. "The art of oral interpretation earns its designation when we take up the subject of the voice because how we use our voices is an act of exegesis," says Jeffrey Arthurs.¹³ We convey meaning and mood by how we speak printed words. Every instance of communication contains both denotative and connotative meanings, and the reader's voice is the primary tool for getting those meanings across.

How can we get our voices involved in the reading of Scripture? We must read aloud the text. The experience of silent reading differs from that of oral reading. We use different areas of the brain for these activities. Both reading aloud and silently are valuable methods, but to feel emotions, we should use the ear. Here are five elements of tone of voice when one reads aloud:¹⁴

- Use Projection. Projection means turning up the intensity of our communication so that it carries like the master control on an audio. Among four components of projection,¹⁵ emotional intensity is the most important. If you have immersed

¹³ Jeffrey D. Arthurs, *Devote Yourself to the Public Reading of Scripture: The Transforming Power of the Well-Spoken Word* (Grand Rapids, MI: Kregel Academic & Professional, 2012), 90.

¹⁴ Of course, the tone of voice is used in presenting literature and public reading of Scripture in oral communication, but it can be adapted to exegeting pathos. This is because both the public reading of the Bible and the exegesis of pathos adapt oral interpretation to the understanding of a passage.

¹⁵ Arthurs says that tone of voice is composed of four elements: diction, emotional intensity, volume, and gestures. Arthurs, *Devote Yourself to the Public Reading of Scripture*, 91.

yourself in the text so that you see the scene and feel the feelings, your reading will have earnestness.

- Use Pause. Pause may be the most effective form of vocal emphasis. When we break the rhythm of reading with silence, the ear is magnetized to what follows. Besides gaining attention, the pause encourages mental interaction, creates mystery, and conveys emotion.
- Use Pace. Pace, closely related to pause, refers to the rate of speech. The use of a particular rate of speech is one of the qualities that marks your personal speaking style.
- Use Pitch. Pitch is the next element, and human ears crave variety of pitch. No one likes a monotone voice. The key to a lively, interesting voice, once again, is variety.
- Use Punch. The last element is punch, which refers to loudness, or the number of decibels the voice produces. It is sometimes called force. The key to effective use of punch is variety. Mono-force is deadly to communication.

Here is an example from Genesis 22:

¹ After these things God tested Abraham and said to him, "Abraham!" And he said, "Here I am."

² He said, "Take your son, your only son Isaac, whom you love, and go to the land of Moriah, and offer him there as a burnt offering on one of the mountains of which I shall tell you." [**pause, low pitch, strong projection**]

³ So Abraham rose early in the morning, saddled his donkey, and took two of his young men with him, and his son Isaac. And he cut the wood for the burnt offering and arose and went to the place of which God had told him. [**slow pace**]

⁴ On the third day Abraham lifted up his eyes and saw the place from afar. [**slow pace**]

⁵ Then Abraham said to his young men, "Stay here with the donkey; I and the boy will go over there and worship and come again to you." [**projection—emotional intensity, low pitch**]

⁶ And Abraham took the wood of the burnt offering and laid it on Isaac his son. And he took in his hand the fire and the knife. So they went both of them together. [**projection, low pitch**]

⁷ And Isaac said to his father Abraham, "My father!" And he said, "Here I am, my son." He said, "Behold, the fire and the wood, but where is the lamb for a burnt offering?" [**projection—emotional intensity, high pitch**]

⁸ Abraham said, "God will provide for himself the lamb for a burnt offering, my son." So they went both of them together. [slow pace, emotional intensity]

⁹ When they came to the place of which God had told him, Abraham built the altar there and laid the wood in order and [Pause] bound Isaac his son and laid him on the altar, on top of the wood. [**pause, slow pace**]

¹⁰ Then Abraham reached out his hand and took the knife to slaughter his son. [**strong projection, slow pace**]

¹¹ But the angel of the LORD called to him from heaven and said, "Abraham, Abraham!" And he said, "Here I am." [**Fast pace, high pitch**]

¹² He said, "Do not lay your hand on the boy or do anything to him, for now I know that you fear God, seeing you have not withheld your son, your only son, from me." [**strong projection, fast pace**]

¹³ And Abraham lifted up his eyes and looked, and behold, behind him was a ram, caught in a thicket by his horns. And Abraham went and took the ram and offered it up as a burnt offering instead of his son. [**high pitch**]

¹⁴ So Abraham called the name of that place, "The LORD will provide"; as it is said to this day, "On the mount of the LORD it shall be provided." [**strong projection, high pitch, punch**]

¹⁵ And the angel of the LORD called to Abraham a second time from heaven ¹⁶ and said, "By myself I have sworn, declares the LORD, because you have done this and have not withheld your son, your only son, ¹⁷ I will surely bless you, and I will surely multiply your offspring as the stars of heaven and as the sand that is

on the seashore. And your offspring shall possess the gate of his enemies,¹⁸ and in your offspring shall all the nations of the earth be blessed, because you have obeyed my voice." [**strong projection, Punch**]

Listening to Others Read Your Passage

This can be almost as effective as speaking aloud. In both reading aloud and listening to others we experience the text more holistically than when reading silently. We can choose from various versions of the Bible read by different professional readers. As we listen to these expert readers, we can use them to help us imagine and empathize with the text. I offer a few websites to listen to Scripture by professional readers in “resources” section.

The Bible was meant to be read aloud, and the audience heard the Word. When we follow the model, we not only participate in the author’s intention, but also discern the author’s affective appeal to impact his readers to respond to. We open auditory sense and feel pathos of the author.

Tool 7: Get Body Involved

While reading aloud the text, try to get your body involved. Empathy with the text is revealed through body. we should not retain your bodily reaction as we read the ancient words. Instead, we give us a freedom to get our body involved in the text. Here are three ways to make our body a part of reading the text: gestures, movements, and facial expressions. To use these methods, I highly recommend you to stand, not sitting on a chair, while reading the words.

Use Gestures

This term generally refers to movement of the hands, but it is actually broader than that. Gesturing also involves other parts of the body, such as the head when a reader lifts her eyes and face, and the shoulders when we shrug or cringe. Like every other aspect of non-verbal communication, gesturing must be the result of the reader's response to the text. In other words, gesturing must be sincere. Here are a few examples:

- The head and shoulders can convey weariness, pride, resignation, or curiosity. For example, your chin may be lifted and shoulders thrown back when you read Goliath's words of pride: "The Philistine [Goliath] said to David, 'Come to me, and I will give your flesh to the birds of the air and to the beasts of the field'" (1 Samuel 17:43-44). However, you might droop your shoulders and lower your head when Abraham packs up and heads to Moriah to sacrifice Isaac as a burnt offering.
- An open hand can convey taking, receiving, inviting, or surrendering. When the elders of Gilead visit and ask Jephthah to be the chief and to fight against Ammon, you can use this gesture.
- A clenched fist can convey anger, power, or fear. For example, when you read, "Now Esau hated Jacob because of the blessing with which his father had blessed him, and Esau said to himself, 'The days of mourning for my father are approaching; then I will kill my brother Jacob'" (Genesis 27:41).
- A hand turned on its side can divide a room or focus a proposition as when the speaker says, "Come now, let us reason together, says the Lord."

- A hand with palm turned down can convey rejection or control. You may use this gesture when you read Ten Commandments or when the angel of the Lord steps in and stops Abraham from killing his son. This conveys the emotion of control or rejection.
- A raised index finger can announce or warn. When you read curses in Deuteronomy, you may use an index finger.

Use Movement

Movement refers to walking—taking steps. You can use movement in the following situations.

- Transition. As your text progresses from one major idea to another, or even one dominant mood to another, we can take a few lateral steps. For example, you may use this lateral movement when you show Abraham's actions: when God tested Abraham, he packed up, traveled to Mount Moriah, arrived at the foot of the mountain, headed to the top of the mountain. We feel like following Abraham with the transitional movement.
- Emphasis. If the author of the text stresses an idea or reaches an emotional climax, you can step toward. For example, you may use this emphatic movement to visualize Jephthah's shock when his only daughter came to greet him: "And as soon as he saw her, he tore his clothes and said, 'Alas, my daughter! You have brought me very low, and you have become the cause of great trouble to me. For I have opened my mouth to the LORD, and I cannot take back my vow'" (Judges 11:35).

- De-emphasis. This is the opposite of the point above. After the climax, you might pause and return to your original position. This can be applied when you read, “So Abraham returned to his young men, and they arose and went together to Beersheba. And Abraham lived at Beersheba” (Genesis 22:19).

Use Facial Expression

Facial expression is one way of interpreting the pathos of the text. Try to express the emotional appeal of the text on your face. Let your face feel the feelings the text has captured.

- If you read, “Bless the Lord, oh my soul, and all that is within me, bless his holy name” (Psalm 103:1), smile and project your sincere worship of our great God.
- When you read how the sons of Jacob scorned Joseph, “Here comes this dreamer” (Genesis 37:19), try to make a sneering face: Chin is raised, the corner of your lip corner is tightened and slightly raised on one side of the face.
- When you read, “Jephthah fled from his brothers and lived in the land of Tob” (Judges 11:3), you express anger on your face: face reddened and tensed, eyebrows furrowed, and eyelids raised in a stare.

Conclusion

I have researched how one can exegete pathos and have recommended seven principles and resources for its study. Critics may wonder why we may waste time on a non-essential work. However, a preacher’s main job is to find out what the biblical author intended for the original readers and to preach the intent to today’s congregation. Given

the preacher's crucial mission, the exegesis of pathos should not be considered an extra work on top of traditional exegesis. By exegeting pathos, a preacher understands the author's intention cognitively as well as emotionally. In other words, a preacher not only reads God's saying, "I love you," but see God's smiling face, His lovely eyes, and feel His arms around us. Pathos is a part of the biblical author's intention.

Resources

In this section, I offer study resources for exegeting pathos of a text. The resources are arranged according to each principle listed above except for "Audience Analysis" (for which most commentaries and Study Bibles offer information).

Exegete Mood of the Texts

Fee, Gordon D. and Douglas Stuart. *How to Read the Bible Book by Book: A Guide Tour*. Grand Rapids: Zondervan, 2002.

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Pratt, Richard L. *He Gave Us Stories: The Bible Student's Guide to Interpreting Old Testament Narratives*. Phillipsburg: P&R Publishing, 1993.

Exegete Plot and Character

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- Arthurs, Jeffrey D. *Preaching with Variety: How to Recreate the Dynamics of Biblical Genres*. Grand Rapids: Kregel, 2007.
- Bar-Efrat, Shimon. *Narrative Art in the Bible*. Edinburgh: T&T Clark International, 2008.
- Burke, Kenneth. *A Rhetoric of Motives*. Berkeley: University of California Press 1969.
- Chisholm, Robert B., Jr. *Interpreting the Historical Books: An Exegetical Handbook*. Grand Rapids: Kregel, 2006.
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- Kaiser Jr., Walter C. *Preaching and Teaching from the Old Testament: A Guide for the Church*. 4th. ed. Grand Rapids: Baker, 2008.
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Imagination

- Arnold, Clinton E., ed. *Zondervan Illustrated Bible Backgrounds Commentary*. 4 volumes. Grand Rapids: Zondervan, 2002.
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- De Vaux, Roland. *Ancient Israel: Its Life and Institutions*. Grand Rapids: Eerdmans, 1997.
- Douglas, J. D. and Merrill C. Tenney. *Zondervan Illustrated Bible Dictionary*. 3rd. ed. Grand Rapids: Zondervan, 2011.
- King, Philip J. and Lawrence E. Stager. *Life in Biblical Israel*. Louisville: Westminster John Knox, 2002.
- Martin, James C. *A Visual Guide to Bible Events: Fascinating Insight into Where They Happened and Why*. Grand Rapids: Baker, 2009.
- Peterson, Eugene H. *Leap over a Wall*. New York: HarperOne, 2011.
- Rasmussen, Carl G. *Zondervan Atlas of the Bible*. Rev. ed. Grand Rapids: Zondervan, 2010.
- Ryken, Leland, James C. Wilhoit, Tremper Longman III, eds. *Dictionary of Biblical Imagery: An Encyclopedic Exploration of the Images, Symbols, Motifs, Metaphors, Figures of Speech and Literary Patterns of the Bible*. Downers Grove: IVP, 1998.
- Tenney, Merrill C. and Moises Silva. *The Zondervan Encyclopedia of the Bible*. 5 volumes. Rev. ed. Grand Rapids: Zondervan, 2009.
- Thompson, J. A. *Handbook of Life in Bible Times*. Downers Grove: InterVarsity Press, 1986.
- Walton, John H., ed. *Zondervan Illustrated Bible Backgrounds Commentary*. 5 volumes. Grand Rapids: Zondervan, 2009.
- Wiersbe, Warren W. *Preaching and Teaching with Imagination*. Grand Rapids: Baker Books, 1994.

Getting Your Ear/Voice/Body Involved

Arthurs, Jeffrey D. *Devote Yourself to the Public Reading of Scripture: The Transforming Power of the Well-Spoken Word*. Grand Rapids: Kregel, 2012.

Bowen, Elbert R., Otis J. Aggertt, and William E. Rickert. *Communicative Reading*, 4th ed. New York: Macmillan, 1978.

Gura, Timothy and Charlotte I. Lee, *Oral Interpretation*. Boston: Allyn and Bacon, 2010.

Lewis, Todd V. *Communicating Literature: An Introduction to Oral Interpretation*. 5th ed. Dubuque: KendallHunt, 2011.

Woolbert, Charles H. and Severina E. Nelson. *The Art of Interpretative Speech*. 4th ed. New York: Appleton-Century-Crofts, 1956.

Websites to Listening to the Bible

- www.audioscriptures.org
- www.audiotreasure.com
- www.Biblegateway.com/resources/audio
- www.dailyradiobible.com
- www.faithcomesbyhearing.com
- www.listenersbible.com
- www.scourby.com

APPENDIX B

SERMON QUESTIONNAIRE 1 (Quantitative)

For the following questions, please indicate the degree to which you agree or disagree with each statement:

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

1. For the sermon on Abraham, I felt shocked, determined, tension, dramatic, praise, and victory.

For the sermon on Jephthah, I felt anger, ambition, tragedy/sorrow and hope.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

2. The plot of Seunggeu's sermon(s) was well-constructed and worked steadily toward the climax.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

3. I identified with Abraham. I joined the character's confusion, hesitation, determination, and joy.

I identified with Jephthah. I joined the character's anger, ambition, self-seeking, sorrow, tragedy, and hope.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

4. My imagination was engaged.

(1) Strongly Agree (2) Agree (3) undecided (4) Disagree (5) Strongly Disagree

APPENDIX C

SERMON QUESTIONNAIRE TWO (Qualitative)

For the following questions, please answer briefly.

1. For the sermon on Jephthah, did you feel anger, ambition, tragedy/sorrow, and hope?

For the sermon on Abraham, did you feel shocked, determined, tension, dramatic, praise, and victory?

If so, why did you feel those emotions?

If not, why?

2. Did Seunggue structure his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

(1) Background (just enough to get the action started):

(2) Conflict:

(3) Rising Action (the longest portion of the story, it intensifies the conflict):

(4) Climax (the moment when the story turns toward resolution):

(5) Resolution (the outcome of the conflict and climax):

3. Did you identify yourself with Abraham? If so, why? For example, did you join the character's confusion, shock, hesitation, determination, drama, and joy? Can you give examples?

Did you identify yourself with Jephthah? If so, why? For example, did you join the character's anger, ambition, self-seeking, sorrow, tragedy, and hope? Can you give examples?

4. Was your imagination engaged? If so, which par of sermon(s) was your imagination engaged?

APPENDIX D

RESULT OF SERMON ONE, QUESTIONARE 1

Total attendants who participated in the quantitative survey: forty people.

1. For the sermon, I conveyed Abraham's shock, determination, tension, drama, praise, and victory.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

Results: 23 participants chose "Strongly Agree," 16 participants chose "Agree," and one participant chose "Undecided." No one selected "Disagree," or "Strongly Disagree."

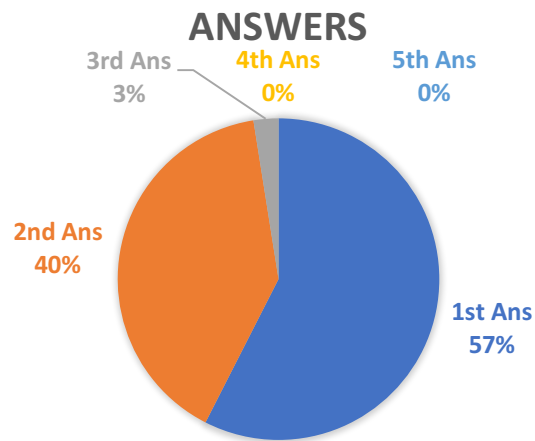


Figure 8. Answer for the Mood of the Text

2. The plot of Seunggeu's sermon(s) was well-constructed and worked steadily toward the climax.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

Results: 25 participants chose "Strongly Agree," 15 participants chose "agree," and two participants chose "undecided." However, no participants chose "Disagree," or "Strongly Disagree."

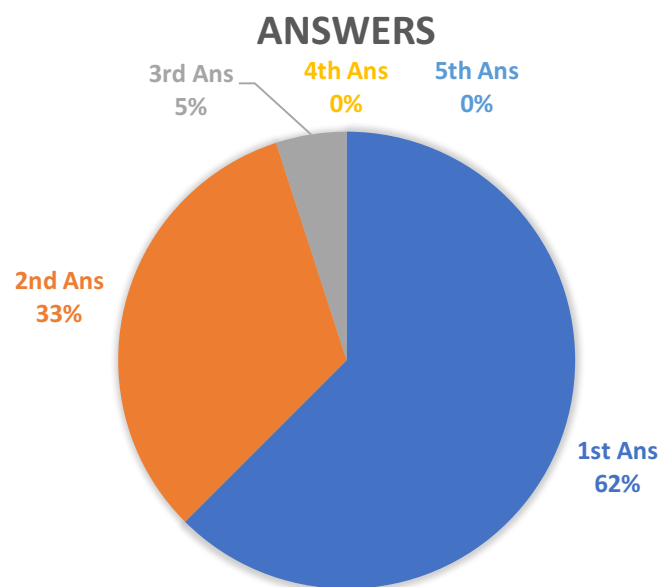


Figure 9. Answer for Plot

3. Did I identify with Abraham's hesitation, determination, sorrow, and joy?

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

Results: 25 participants chose "Strongly Agree," and 15 participants chose "Agree." No one chose "Undecided," or "Disagree," or "Strongly Disagree."

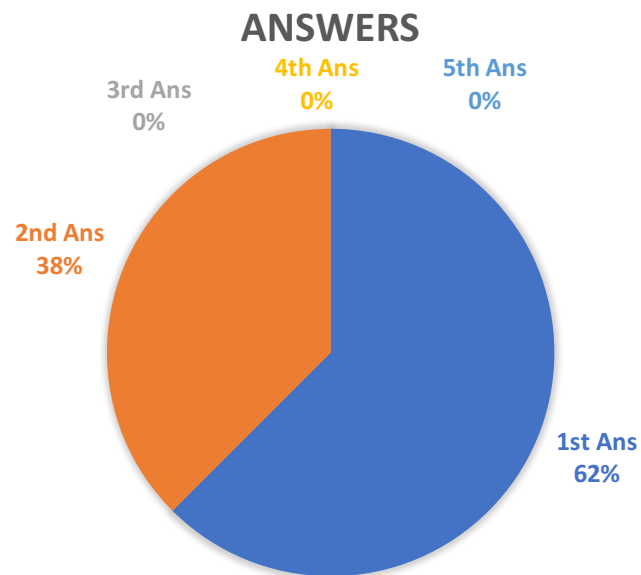


Figure 10. Answer for Identification

4. My imagination was engaged.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

Results: 28 participants chose “Strongly Agree,” 11 participants chose “Agree,” and one participant chose “undecided.” There was no one who selected “Disagree,” or “Strongly Disagree.”

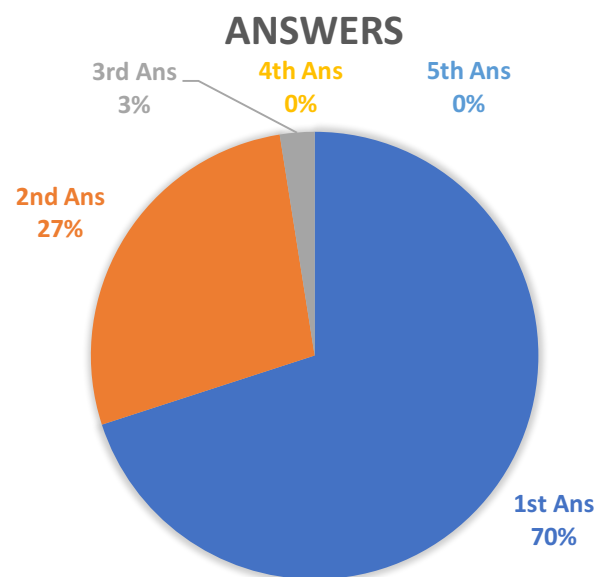


Figure 11. Answer for Imagination

APPENDIX E
RESULT OF SERMON TWO, QUESTIONARE 1

Total attendants who participated in the quantitative survey: thirty-two people.

1. For the sermon on Jephthah, I felt anger, ambition, tragedy/sorrow and hope.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

Results: 12 participants chose “Strongly Agree,” 15 participants chose “Agree,” and five participants chose “undecided.” However, no participants selected “Disagree,” or “Strongly Disagree.”

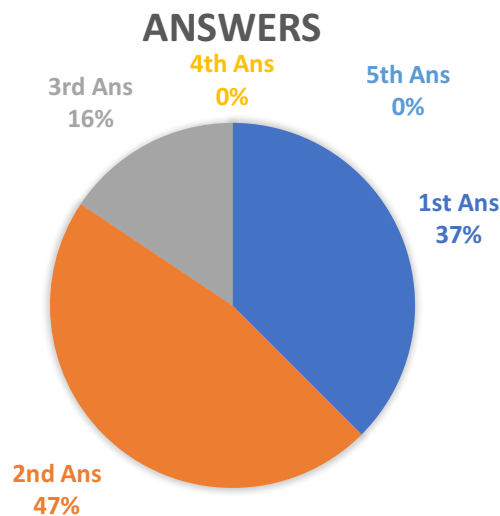


Figure 12. Answer for the Mood of the Text

2. The plot of Seunggeu's sermon(s) was well-constructed and worked steadily toward the climax.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

Results: 30 participants chose "Strongly Agree," and two participants chose "Agree."

However, no participants chose "Undecided," or "Disagree," or "Strongly Disagree."

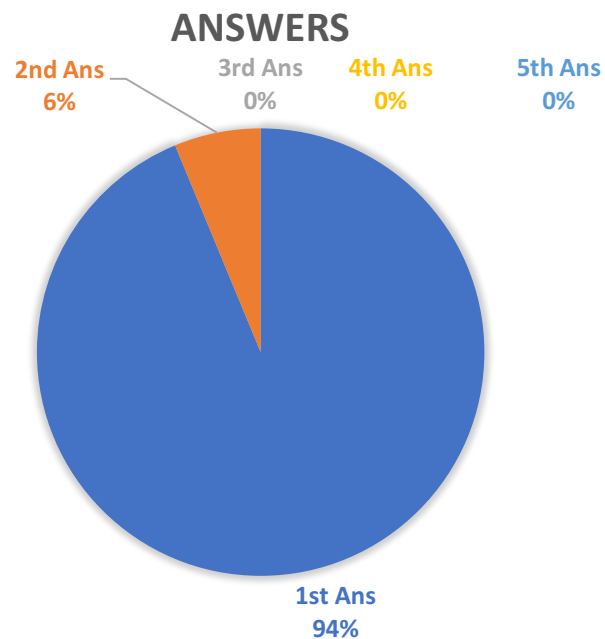


Figure 13. Answer for the Plot of the Text

3. I identified with Jephthah. I joined the character's anger, ambition, self-seeking, sorrow, tragedy, and hope.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

Results: 13 participants chose "Strongly Agree," 15 participants chose "Agree," and four chose "Undecided." No participants chose "Disagree," or "Strongly Disagree."

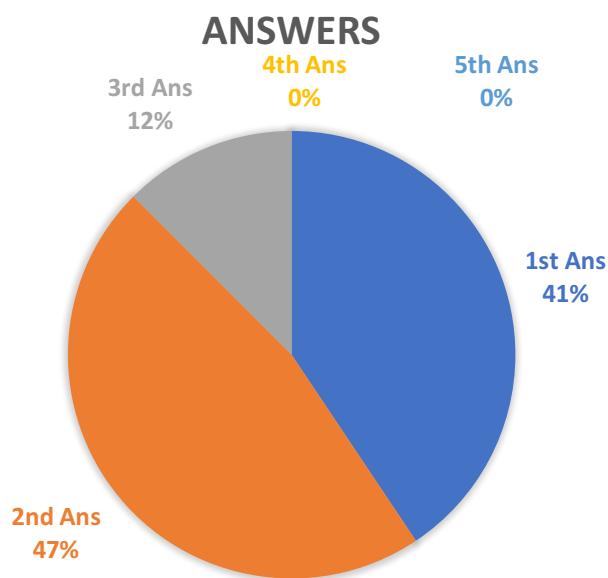


Figure 14. Answer for Identification

4. My imagination was engaged.

(1) Strongly Agree (2) Agree (3) Undecided (4) Disagree (5) Strongly Disagree

Results: 27 participants chose “Strongly Agree,” four participants chose “Agree,” and one participant chose “Undecided.” No participants selected “Disagree,” or “Strongly Disagree.”

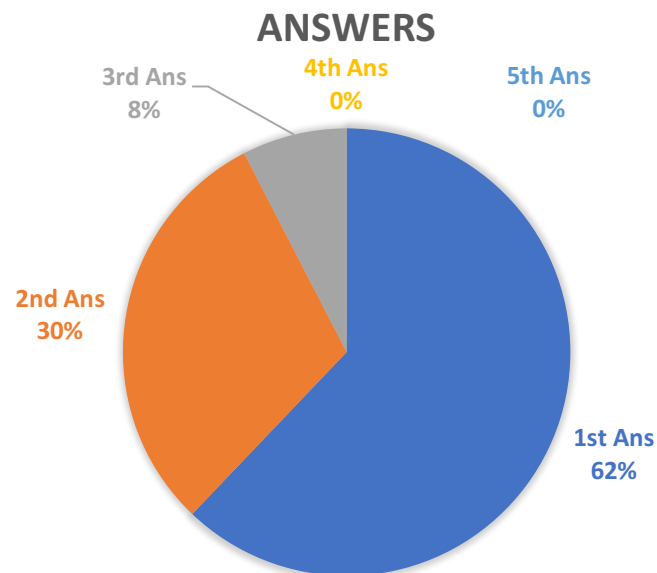


Figure 15. Answer for Imagination

APPENDIX F

RESULT OF SERMON ONE QUESTIONAIRE 2

Attendant One

1. For the sermon on Abraham, did you feel shocked, determined, tension, dramatic, praise, and victory?

If so, why did you feel those emotions?

➤ *During the sermon on Abraham, I for sure felt joy and praise. I felt these emotions because of the way the speaker had approached the story. I've already heard and read this story before but never felt joy and praise until now. I felt these emotions because the speaker wasn't like a stationary robot. He moved to different locations on the stage for the different scenes.*

2. Did Seunggeu structure his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

- (1) Background (just enough to get the action started): *God had made Abraham one of the richest man in the country. He had an army, fine land, countless amount of gold, sheep's, cows, and camels.*
- (2) Conflict: *God testing Abraham. God called Abraham and told him to sacrifice his one and only son.*
- (3) Rising Action (the longest portion of the story, it intensifies the conflict): *Abraham walking with his son, Isaac, and his army to the Moriah Mountain (place where God had told Abraham to sacrifice his son). After reaching the Moriah Mountain, Abraham and Isaac alone walks up the mountain. They build the altar placing fire woods on top of it. Abraham ties his son getting ready to kill him to sacrifice him to God.*
- (4) Climax (the moment when the story turns toward resolution): *As Abraham is about to strike his son, God tells him not to lay a hand on him.*
- (5) Resolution (the outcome of the conflict and climax): *The angel tells and reminds Abraham that God will bless and will make his name great.*

3. Did you identify yourself with Abraham or Jephthah? If so, why? For example, did you join the character's dilemma, hesitation, determination, dramatic and joy? Can you give examples?
- *I did identify myself with Abraham. I felt all the emotions that Abraham would've felt at that time because of all the different voice tones and gestures the speaker had used. When the speaker spoke loudly, I could feel all the tensions that was happening. When the speaker spoke softly, I could feel the calmness.*
4. Was your imagination engaged? If so, which part of sermon(s) was your imagination engaged?
- *My imagination engagement during the sermon was 100%. I was engaged in all parts of the sermon but I was especially engaged at the plot where Abraham was at the Moriah Mountain and walking up the mountain. I was especially engaged at this plot because I could feel all the pain Abraham was going through because the speaker used different types of tone, gestures, and facial expression.*

Attendant Two

1. For the sermon on Abraham, did you feel shocked, determined, tension, dramatic, praise, and victory?

If so, why did you feel those emotions?

- *The sermon about Abraham was very engaging. Even though I have heard this story many times, this was the time that made the most sense to me. It was also the most interesting. I felt joy and praise while I was listening to this sermon. I think that I felt these emotions because of the way that the preacher expressed it. I have never imagine this story in this way. The descriptions and the gestures helped me understand it better. The speaker's interpretation of the story was very interesting and I think that it helped me feel the joy and praise.*

2. Did Seunggeu structure his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

(1) Background (just enough to get the action started):

(2) Conflict:

(3) Rising Action (the longest portion of the story, it intensifies the conflict)

(4) Climax (the moment when the story turns toward resolution):

(5) Resolution (the outcome of the conflict and climax):

For the background/exposition, it included Abraham and how he got rich. Abraham had a gift from God, and God made him rich and powerful with a great life. He had all sorts of animals, even a camel. A camel is a big, powerful animal, and is very expensive. Camels are worth a lot of money even today. They show and proof that Abraham was very rich and blessed. Abraham even had his own army. He had everything that anyone would ever want, except for one thing, a son. The conflict of the story is God testifying Abraham. God says to Abraham that he has to kill his one and only son, when he gets one. This situation is like a character vs character, God vs Abraham situation. The rising action of the story is when Abraham wakes up early, packs his things and leaves his hometown, with his son and two servants. Abraham goes to Mount Moriah, walking for about three days. He built an altar with wood on it and lay his son with his wrists tied together. The climax of this story is when the angel of the Lord shouts at Abraham and prevents him from killing his one and only son. Resolution is when God says that all of the nations will obey him and also prepares a ram for the burnt offering and Abraham, Isaac, and the two servants return back to their home town.

3. Did you identify yourself with Abraham or Jephthah? If so, why? For example, did you join the character's dilemma, hesitation, determination, dramatic and joy? Can you give examples?

➤ *I can identify myself as Abraham because I felt like I was actually in his shoes with the anger, hesitation, determination, sorrow, and joy. I felt the anger that Abraham felt at God when he told him to sacrifice his one and only son as a burnt offering. I also felt sad about the situation. I could imagine what it would be like if I had to kill my son after I was blessed with him. I would have done all of the same things that Abraham did. Pull up a couple of all-nighters, and keep on thinking to myself for which is the best choice. Do I obey God, or ignore what God had said to me and keep my son alive? In fact, if I was Abraham, I have to admit that I probably would have not done the same that he had done. I would have been too scared to do it. God did bless Abraham with all of the land and animals that he had supported him with. I felt joy when Abraham remembered all of the memories that he had experienced with*

his son, even though it was depressing to think of all those while you are about to kill your beloved son.

4. Was your imagination engaged? If so, which part of sermon(s) was your imagination engaged?

➤ *My imagination was very much engaged. I think that the preacher did a great job with using gestures and moving around the stage for different things. This helped me with my imagination of the story because I felt like I was actually there, where Abraham was. The different types of expressions also made it easier to understand the concept of the story. The preacher was very easy to understand, even though it was in a language that I am less comfortable with.*

Attendant Three

1. For the sermon on Abraham, did you feel shocked, determined, tension, dramatic, praise, and victory? *Yes.*

If so, why did you feel those emotions?

➤ *I felt joy when I was listening to the part, Abram and Sarah had the baby, Isaac. I also praised at the last part, which God saw Abraham's belief and he already prepared a sacrifice. The vivid tone of voice and gesture were helpful to have joy and praise during the sermon.*

2. Did Seunggeu structure his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

- (1) Background (just enough to get the action started): *God had asked Abraham to leave Harran when he was seventy five years old. Even though it was a big trip with a lot of people and farm animals, he obeyed and moved to Canaan. God blessed Abraham and gave him a son, Isaac.*
- (2) Conflict: *God asked Abraham to sacrifice his only son, Isaac.*
- (3) Rising Action (the longest portion of the story, it intensifies the conflict): *Abraham had a hard time obeying God's wishes. He couldn't sleep, eat and conflicted himself. However, he left in order to sacrifice his only son according to God's orders.*

- (4) Climax (the moment when the story turns toward resolution): *When Abraham tried to kill and sacrifice his son, God stepped in and stopped him. God finally recognized Abraham's faith.*
- (5) Resolution (the outcome of the conflict and climax): *After Abraham passed the test, he found a ram in a thicket, which God had already prepared instead of his son.*
3. Did you identify yourself with Abraham? If so, why? For example, did you join the character's dilemma, hesitation, determination, dramatic and joy? Can you give examples?
- *I joined Abraham's joy, hesitation and praise. When the preacher talked about the joy when Abraham and Sarah had the son, I could feel the joy. When Abraham hesitated to sacrifice his son, I could imagine the hardness and felt hesitation as well. In the last part, God saw Abraham's faith and he had prepared a ram instead of his son. I praised the way Abraham might have at that time.*
4. Was your imagination engaged? If so, which parts of sermon were your imagination engaged?
- *I could vividly imagine Abraham's wealth such as cattle, camels and goats. I also imagined the joy when Abraham and Sarah had a baby.*

Attendant Four

1. For the sermon on Abraham, did you feel shocked, determined, tension, dramatic, praise, and victory? *Yes.*
- If so, why did you feel those emotions?
- *I did. I was totally gripped by the story. Pastor Lee's wide range of voice tone, facial expression and body language responded with the sermon so I became Abraham in the story worrying about his son. I could imagine various backgrounds of the story and atmospheres as he kept preaching a sermon. When Abraham felt in grief, I did too and when Abraham obeyed God's word and I also wanted to obey God's word.*

2. Did Seunggeu structure his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

- (1) Background: *Abraham, called a friend of God, left his own town in which his ancestors had lived for many years, because God told him to move out to the land God has led him with all of his family members as well as livestock. A flock of sheep and a herd of cattle were feeding on grass and his private army were receiving a military training. Sarah gave birth to a son at the age of 90. Abraham and Sarah had nothing more they could wish for.*
- (2) Conflict: *God tested Abraham's faith by ordering for him to sacrifice his only son who is an irreplaceable treasure to Abraham as a burnt offering.*
- (3) Rising action: *Abraham and Isaac made a journey to a land of Moriah God has told him to go. His heart was filled with a deep sorrow because Isaac meant the world to Abraham. They arrived at the mountain in the land of Moriah and built an altar and organized the wood on it.*
- (4) Climax: *Abraham tied up his son Isaac and Isaac didn't refuse to be tied up. After he laid his son on the altar, Abraham raised a knife to kill him. However at that moment, God stepped in and stopped him*
- (5) Resolution: *Abraham passed God's test. Also there was a ram caught by its horns in a bush and sacrificed the ram as a burnt offering.*

3. Did you identify yourself with Abraham? If so, why? For example, did you join the character's dilemma, hesitation, determination, dramatic and joy? Can you give examples?

- *Yes. When Abraham was in a deep sorrow, I felt very sad and when God stepped in to stop Abraham, I gave a sigh of relief.*

4. Was your imagination engaged?

- *My imagination was absolutely engaged from the beginning of the sermon to the end. If I had to pick one or two, I'd say when Abraham tied up Isaac and he didn't reject, and God stopped Abraham from killing his son.*

Attendant Five

1. For the sermon on Abraham, did you feel shocked, determined, tension, dramatic, praise, and victory? *Yes.*

If so, why did you feel those emotions?

➤ *I felt Abraham's emotion in Seunggue's sermon because he expressed Abraham's emotion with his pitch, loudness and the tempo of his voice. When God called Abraham to stop killing his son, his voice was deep and loud and I could feel God was warning Abraham. I could feel Abraham's joy when he had Isaac because Seunggue's voice sounded happy, loud and elevated. Also, the speaker moved around excitedly while Abraham held his baby which showed me Abraham's happiness.*

2. Did Seunggeu structure his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

- (1) Background (Just enough to get the action started): *God tells him to leave his hometown, and move to Egypt so Abraham travels with his huge family and a lot of his cattle. Also, God tells Abraham he will have a baby from Sarah and Sarah becomes pregnant and bares a son in Abraham's old age.*
- (2) Conflict: *God tests Abraham by telling him to go to Moriah and sacrifice Isaac as an offering.*
- (3) Rising action (the longest portion of the story, it intention the conflict): *The day God tells him to sacrifice Isaac, he considers God's command and ultimately decides to listen to him. Early the next morning, he takes his two servants and his son and he prepares materials for the offering. It takes three days to travel to the site of the offering. When they arrive there, Abraham tells his servant to stay there while he worships God. On the way to the site of the offering, Isaac asks his father Abraham where the lamb for sacrifice is. Abraham answers him God will send the sacrifice.*
- (4) Climax (the moment when the story turns toward resolution): *When they reached the place, Abraham prepares the fire and binds his son. He lays Isaac on the altar then he takes the knife to kill him.*
- (5) Resolution (the outcome of the conflict and climax): *God calls Abraham and tells him not to do anything to Isaac. Abraham has proved to God he will obey him. Abraham finds a ram caught by a thicket so he takes a ram to sacrifice instead of his son.*

3. Did you identify yourself with Abraham? If so, Why? For example, did you join the character's hesitation, determination, sorrow, and joy? Can you give example?

- *When God asks Abraham to sacrifice his son, I also felt nervous, concerned and sad like Abraham. Abraham loves not only God but also his son Isaac. Especially, when Seunggue speaks from the perspective of Isaac to his father, I felt Abraham's sadness toward Isaac I have never thought about Isaac's feeling or thinking but through Seunggue's sermon I could sympathize with Isaac. When I heard about Isaac's age and psychical condition, I thought he could run away. However, Isaac choses to be an offering. With this part I could feel Isaac's obedience to his father and respect Abraham's faith to God.*

4. Was your imagination engaged? If so, which part of sermon was your imagination engaged?

- *When Abraham moves to Egypt, Seunggue explains with lively motion and vivid words about Abraham's livestock. I can picture myself among them. During the sermon, I can see big and expensive camels, sheep, other animals and a trained strong army around Abraham.*
- *Also, I really could imagined Abraham's Face after he decided to sacrifice Isaac. He becomes haggard from deciding what to do and he dejectedly cut wood for an offering. Especially, when Seunggue describes Abraham's face on Isaac's side, I felt Abraham's sadness and worry.*
- *When the speakers asked direct questions to the audience, I was prompted to think deeply about the story. For example, the speaker asked, "Abraham was 100 years old and Isaac was a teenager. Can Abraham tie Isaac?" or "How does Abraham feel?" The questions lead me to think from Abraham's perspective and I could naturally image his feelings and concerns so I could more easily sympathize.*

APPENDIX G
RESULT OF SERMON TWO, QUESTIONNAIRE 2

Attendant One

1. For the sermon on Jephthah, did you feel tragedy, sorrow, and hope? *Yes.*

If so, why did you feel those emotions?

➤ *The preacher helped us relate to Jephthah. I could feel his heartbreak.*

2. Did Seunggeu structured his sermons like the plot of a story, working steadily toward the climax? Can you briefly summarize the five stages of the plots?

(1) Background (just enough to get the action started): *Israel sinned and was oppressed by Ammonites.*

(2) Conflict: *Oppression by the Ammonites.*

(3) Rising Action (the longest portion of the story, it intensifies the conflict): *Israel called to Jephthah to save them.*

(4) Climax (the moment when the story turns toward resolution): *Jephthah's victory and his daughter's walking to the door.*

(5) Resolution (the outcome of the conflict and climax): *Sacrificing his daughter. A tragic end.*

3. Did you identify yourself with Jephthah? If so, why? For example, did you join the character's anger, ambition, self-seeking, sorrow, tragedy and joy. Can you give examples?

➤ *I felt his indignation, ambition, and heartbroken to lose his daughter.*

4. Was your imagination engaged? If so, which par of sermon(s) was your imagination engaged?

➤ *My imagination was engaged when Jephthah was being rejected by his family, named "son of a prostitute."*

➤ *I could imagine his ambition when he said, "make me a ruler over all Israel."*

➤ *I could picture what it would look like and sound like when Jephthah made the rash vow to try to favor or manipulate God.*

- *Great sorrow at losing daughter.*
- *Punishment of God's silence.*

Attendant Two

1. For the sermon on Jephthah, did you feel tragedy, sorrow, and hope? *Yes.*

If so, why did you feel those emotions?

- *He sacrificed his daughter by his rash vow. God is not a Jenie. God is not to be fooled around with. God is holy.*

2. Did Seunggeu structured his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

- (1) Background (just enough to get the action started): *Israel was in trouble.*
- (2) Conflict: *Ammonites versus Israel or God versus Jephthah.*
- (3) Rising Action (the longest portion of the story, it intensifies the conflict): *Israel turns to Jephthah, and he moves to save Israel from the Ammonites.*
- (4) Climax (the moment when the story turns toward resolution): *Jephthah delivered Israel.*
- (5) Resolution (the outcome of the conflict and climax): *God saves Israel despite Jephthah's foolish vow. Jephthah learns God is serious, holy, and providential.*

3. Did you identify yourself with Jephthah? If so, why? For example, did you join the character's anger, ambition, self-seeking, sorrow, tragedy and joy. Can you give examples?

- *Yes. We want our plan, not God's plan for our lives.*

4. Was your imagination engaged? If so, which par of sermon(s) was your imagination engaged?

- *Yes. God can use the lowliest person to do His will.*

Attendant Three

1. For the sermon on Jephthah, did you feel tragedy, sorrow, and hope?

If so, why did you feel those emotions? *Yes.*

➤ *Jephthah's sorrow and tragedy of rejection were personal but the hope of God were evident.*

2. Did Seunggeu structured his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

(1) Background: *Jephthah's circumstances of his birth and initial rejection.*

(2) Conflict: *The struggle to accept what happened. Ammonites versus Israel.*

(3) Rising Action (the longest portion of the story, it intensifies the conflict): *Israel turns to Jephthah, and he begins to fight against the Ammonites.*

(4) Climax (the moment when the story turns toward resolution): *Jephthah's naïve vow and his victory.*

(5) Resolution (the outcome of the conflict and climax): *Jephthah's victorious return but sacrifice of his daughter to complete his rash vow. Tragic finish.*

3. Did you identify yourself with Jephthah? If so, why? For example, did you join the character's anger, ambition, self-seeking, sorrow, tragedy and joy. Can you give examples?

➤ *Rejection, anger, sorrow and all self-seeking emotions that Jephthah must overcome in order to accept the complete love of God.*

➤ *When tragedy has come upon my life, I would cry out to God and negotiate with God instead of trusting that God has a plan for my life.*

4. Was your imagination engaged? If so, which par of sermon(s) was your imagination engaged?

➤ *I could picture how Jephthah would handle the adversaries when he would cry out to God. Now God uses us.*

Attendant Four

1. For the sermon on Jephthah, did you feel tragedy, sorrow, and hope?

If so, why did you feel those emotions?

➤ *For the sermon Jephthah, I felt tragedy, sorrow, and hope. When Jephthah was kicked out by his family for being the son of a prostitute, I felt tragedy and sorrow. I felt hope that God might save her when Jephthah had to sacrifice his daughter to God, but God didn't save his daughter like He did for Abraham. It was such a tragic story.*

2. Did Seunggeu structure his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

(1) Background (just enough to get the action started):

(2) Conflict:

(3) Rising Action (the longest portion of the story, it intensifies the conflict)

(4) Climax (the moment when the story turns toward resolution):

(5) Resolution (the outcome of the conflict and climax):

➤ *The background of the story of Jephthah is him being the son of a prostitute, getting kicked out, and having to live on his own. The conflict of the story is the battle between the Israelites and the Ammonites. The rising action of the Jephthah's story is when Jephthah is being called by the Israelites to help them defeat the Ammonites. Jephthah agreed if they would make him not just the Commander, but the ruler. The climax is when Jephthah and the Israelites defeat the Ammonites like kindergarteners playing in the Superbowl against the New England Patriots. The resolution of the story is when Jephthah must sacrifice his daughter to the Lord because of a vow that he made to the Lord. Jephthah vowed to the Lord that he will sacrifice as a burnt offering the first thing that comes out of his house when he returns from the battle.*

3. Did you identify yourself with Jephthah? If so, why? For example, did you join the character's anger, ambition, self-seeking, sorrow, tragedy and joy. Can you give examples?

➤ *I identified myself as Jephthah. The speaker did a good job with using sensory language to express the feelings and emotions of Jephthah. I felt the character's anger, ambition, sorrow, tragedy, and joy. I felt how Jephthah felt when he was returning home from the battle and saw his daughter and realized that he made a vow to the Lord. He felt sorrow, and tragedy when*

this happened. However, when he won the battle against the Ammonites, he felt joy.

4. Was your imagination engaged? If so, which part of sermon(s) was your imagination engaged?

➤ *My imagination was engaged by the speaker's sensory language. It was very descriptive. For example, it made sense when the speaker said that Jephthah and the Israelites defeated the Ammonites like the New England Patriots playing the Superbowl against kindergarteners. Also, when the speaker sat down and pretended to cry, my imagination was engaged then.*

Attendant Five

1. For the sermon on Jephthah, did you feel tragedy, sorrow, and hope?

If so, why did you feel those emotions?

➤ *Yes, I did feel tragedy, sorrow, and hope during the sermon of Jephthah because of the way the speaker had used the tone of the voice, different gestures, and the way he used the different areas of stage.*

2. Did Seunggeu structure his sermons like the plot of a story, working steadily to the climax? Can you briefly summarize the five stages of the plots?

- (1) Background (just enough to get the action started): *Jephthah is the son of a prostitute and is kicked out of Gilead.*
- (2) Conflict: *The war between Israel vs. Ammonite.*
- (3) Rising Action (the longest portion of the story, it intensifies the conflict): *People of Gilead asks Jephthah to come back to Gilead. Jephthah says if he comes back and fights for them, they need to make him the king and ruler of Gilead. Jephthah goes to the war.*
- (4) Climax (the moment when the story turns toward resolution): *Jephthah defeats the Ammonite.*
- (5) Resolution (the outcome of the conflict and climax): *Jephthah sacrifices his one and only daughter to God because of the rash vow he made.*

3. Did you identify yourself with Jephthah? If so, why? For example, did you join the character's anger, ambition, self-seeking, sorrow, tragedy and joy. Can you give examples?

➤ *Yes, I did identify myself with Jephthah because of the way the speaker used his tone of the voice. When Jephthah was in a sad situation, the speaker preached as if he were Jephthah and spoke as if he was Jephthah at that time.*

4. Was your imagination engaged? If so, which par of sermon(s) was your imagination engaged?

➤ *Yes, my imagination was engaged when the speaker described what the war was like between Israel and Ammonite because he used simile. For example, when Gilead took the victory over the Ammonite's, the speaker said the war was easy. He showed that the war was really easy because the speaker said the war was like kindergarteners (Ammonites) playing football against the Super Bowl champion, the New England Patriots (Israel).*

APPENDIX H

SERMON ONE MANUSCRIPT: GENESIS 22:1-19

Subject: When Abraham passed God's test to offer his only son Isaac as a burnt offering, what was the following result?

Complement: God finally guaranteed Abraham His covenant in Genesis 12, 15, and 17; He finally confirmed Abraham as the father of faith.

Main Idea: When Abraham passed God's test to offer his only son Isaac as a burnt offering, God finally guaranteed Abraham His covenant in Genesis 12, 15, and 17; He finally confirmed Abraham's faith as the father of faith.

Homelitical Idea: When God tests you, show your faith by obedience.

Purpose: by listening to this sermon, my audience will understand

1. What is the ultimate purpose of God's test (obedience)?
2. How to respond to it (Obey it)?
3. What is the result of passing (obeying) God's test?

Introduction

Living as a Christian is not always easy. We often face unexpected troubles and hardships. To evangelize one of your friends, you may pray and spend your time, money, and energy. But you may be easily taken advantage of by your friend. You may be discouraged and disappointed. As a Christian, you may live an honest life, but, as a result, you may pay more taxes and feel regrettable. Is that all about Christian life? No! There is the ultimate victory. There is cheer, hope, grace, and praise. Here is a story.

Background

His name was Abraham. The New Testament calls him *the father of faith*. God considered him as His friend and a righteous man. What an honorable title he had! But he had to obey God's commands in order to receive such titles. He showed his faith in God through obedience. And obedience was not always easy.

From Haran and to Canaan—the Promised Land

One day when Abraham and his family had settled in Haran, the LORD said to Abraham, "Leave your native country, your relatives, and your father's family, and go to the land that I will show you. I will make you into a great nation. And you will be a

blessing to others.” It was a trip of 500 miles from Haran to Canaan. It was not easy, but he took action. In my imagination, I see Abraham leading all his possessions including his livestock. If he traveled 10 miles a day, it would have taken at least 50 days to get to Canaan. They might even have had to defend themselves from bandits. They might have endured harsh weather and nasty sandstorms. The Bible says, “So Abram departed as the LORD had instructed and arrived at the land of Canaan.”

Abraham arrived in Canaan, settled down, and makes a home for himself. The Lord blessed him beyond all imagination. He has become a powerful, wealthy man. Imagine! Abraham and his household are settled along a river, which flows from Hebron Hill. Look at the riverside. A few flocks of sheep are drinking water. Shepherds and dogs are busy as they take care of countless sheep. Can you see the hill? Goats are spread out and eating the grass. How many are there? You finally give up counting. You then hear cows moo. What big muscles and awesome horns they have! Can you count them? No. These are Abraham’s possessions that God gave him. Pretty soon you see huge camels, what they call *elite* camels. Today they would cost hundreds of thousands of dollars. Townspeople ask Abraham’s servants, “Who is your boss?” They answer, “My lord is Abraham. He owns all of this.” Before long, the townspeople hear yells coming from hundreds of trained men that look like UFC fighters holding bronze spears. Wow! “Who are you working for?” They reply, “I work for Abraham.” Abraham was one of the most successful and prosperous men in the country. Abraham and Sarah had lived a happy life together with no shortage for anything. God gave Abraham everything except for one thing. [Pause]

Abraham and Sarah had no children

Abraham and Sarah had no children. They didn’t even expect to have children because Abraham was too old, and Sarah was barren. He said to himself, “How could I become a father at the age of 100? Will Sarah bear a child at the age of ninety?” God said, “Sarah will give birth to a son for you. You will name him Isaac, and I will confirm my covenant with him and his descendants as an everlasting covenant.”

Isaac was born according to God’s promise (Starting to feel tension)

In spite of their skepticism, Sarah bore a son Isaac, which means *he laughs*. Sarah can’t hold back tears of joy. She tucks in the baby at her breast and says, “I have my own son. My own son!” Abraham holds the baby, runs outside, and shouts, “Everyone, Sarah, my wife, bore Isaac! I have my own son! His entire household comes to him and celebrates it. Maybe many neighbors come to Abraham to celebrate. Time goes on, and Isaac becomes a teenager. Isaac must be the apple of Abraham and Sarah’s eyes. Every night, Abraham might brag to the household about his son Isaac. They can’t imagine their life without their only son Isaac.

Conflict (Abraham vs. God, or Abraham vs. Himself)

God's test to offer Isaac as a burnt offering

But then sometime later, God tested Abraham's faith. "Abraham!" God called. "Yes, sir" he replied. "Abraham, take your only son, Isaac, whom you love, and go to the region of Moriah. Sacrifice him there as a burnt offering on one of the mountains I will tell you about." [Pause] Abraham can't eat. He's simply staring at his meal as his appetite leaves him. He can't sleep. His head is spinning. His heart is pounding. "Why did God give me such a cruel command as the Canaanite gods do? What's the difference between Yahweh and Canaanite gods? Why did God name my son Isaac, *he laughs* and then kill him? He also argues with himself. As a servant of God, he is compelled to obey God; but as a dad, he wanted to go to the other side. In no time, the day breaks. He's pale; He develops dark circles under his red eyes. But he looks determined.

Rising Action

Abraham's journey to Moriah (Beersheba > Hebron > Jerusalem > Moriah; 45 miles)

He saddles his donkey and takes two of his servants with him, along with his son, Isaac. Then he chops wood for a fire for the burnt offering and heads for the place God has told him about. Although it took only a few days to travel to Moriah, in my imagination, this journey must be emotionally longer and harder for Abraham than when he traveled 500 miles from Haran to Canaan. Isaac has never seen his dad look so serious.

Moving to the top of the mountain

After three days of riding, Abraham sees the mountain where he is supposed to sacrifice his son and with powerless voice says to the young men, "Wait here with my donkey while my son and I go to the mountain to pray to God." So Abraham places the wood for the burnt offering on Isaac's shoulders, while he himself carries the fire and the knife. As the two walk on together, Isaac turns to Abraham and says, "Father?" "Yes, my son?" "We have the fire and the wood," "but where is the sheep for the burnt offering?" "God will provide a sheep for the burnt offering, my son," Abraham answers, kind of embarrassed. They both walk on together. Abraham keeps silent as he continues his lonely walk up the mountain.

Setting up the sacrifice

Finally, they arrived at the place. Abraham begins building an altar with stones in place. The altar looks about three feet tall and three feet square. He arranged the wood on it. Abraham so badly wants to postpone the last part of this burnt offering. But it's time to kill the sacrifice. Abraham ties up his son. Perhaps, it was because Abraham was a second away from slitting Isaac's throat that took him off guard. The fact that the old man is able to bind the hands and feet of the young man suggests Isaac's consent. Abraham laid him on the altar on top of the wood. Historians guess that Isaac might be 16

years old at this point. If so, Isaac was strong enough to protect himself from his 116 year-old father. But he didn't resist. He's tied, lying on the altar. I can only imagine Isaac's eyes. His eyes seem to tell us that he trusts Abraham and his faith in God.

Climax

Now it is time to perform the last act for the burnt offering. As Abraham picks up the knife to kill his son, perhaps his heart is saying, "Lord, I obey your command. All life depends on you. Accept my worship!"

Resolution

God's Preparation and Final Confirmation of His Covenant with Abraham

At that moment the angel of the LORD called to him from heaven, "Stop! Don't hurt the boy... for now I know that you truly fear God. You have not withheld from me even your son, your only son." Abraham has passed the test! He has shown his faith with his act of obedience. Abraham not only trusts God but obeys His command. He looks around, and sees a ram caught in a bush. His faith has been vindicated. God has provided the sacrifice himself (verse 13). The Lord renews and re-affirms the promised blessing (verses 15-18): "This is what the LORD says, because you have obeyed me and have not withheld even your son, your only son, I swear by my own name that I will certainly bless you. I will multiply your descendants beyond number. And through your descendants all the nations of the earth will be blessed-- all because you have obeyed me." So Abraham and Isaac both return at the bottom of the mountain (verse 19). [Pause and walk to a new position]

Theology and Application

What lesson can we learn from this story? What does God want to tell us through this story? [**Pause**] When God tests our faith, we show our faith by obedience. God gives us difficulties and hardships for our good. When God tests us, we trust Him and obey Him. If you have faith, show your obedience. If you trust God, demonstrate it by your action. Let me prove that truth with three questions. First, why does God test us?

A. God tests our faith for our benefit. It is good for us.

1. God tests our faith.

- God tested Abraham to sacrifice his beloved son Isaac as a burnt offering. Does it make sense? No! God may give us troubles and hardships we can't understand.

[**Transition**] Why does God test our faith? Why does God give us difficulties and hardships?

2. God tests our faith for our benefit.

- God tests Abraham, but, after he passes the test, God finally confirms the covenant with Abraham. The test was for blessing him.
- James also said God's testing our faith is for our benefit: "For you know that when your faith is tested, your endurance has a chance to grow. So let it grow, for when your endurance is fully developed, you will be perfect and complete, needing nothing. (Jam 1:3-4 NLT)
- God's test means both some great difficulty and ultimate benefit from it. You as students may find yourselves in financial difficulties. You may be extremely busy with study. Your integrity may be tested during exams. You and your family may be hurt in your ministry. You may be worried about your future after graduation. Why does God permit those difficulties and hardships to happen in your life? It is for your benefit.

[Transition] Sometimes God tests our faith. Why does God test our faith? It is for our benefit. The second question is, how should we respond to Him when God tests us for us?

B. We should obey Him. This is because obedience shows how much faith we have.

1. We should obey Him when God tests us. This tells how much we trust Him.

Abraham obedience shows that he truly trusts God.

- Abraham obeyed God's command although it was not easy. When Abraham passed the test, the angel of God says, "For now I know that you truly fear God. You have not withheld from me even your son, your only son." (Gen 22:12) Abraham shows how much he loves and trust God.
- The author of Hebrews confirms Abraham's faith through action: "It was by faith that Abraham offered Isaac as a sacrifice when God was testing him." (Hebrews 11:17)
- James says that Abraham's action shows his faith: "Don't you remember that our ancestor Abraham was shown to be right with God by his actions when he offered his son Isaac on the altar? You see, his faith and his actions worked together. His action made his faith complete." (James 2:21-22)
- God may test us. We should obey him, and this shows how much we trust him.

[Transition] When God test us, we should submit to Him. Why? *This is because obedience shows how much faith we have. The last question is, what spiritual and theological lesson does the story teach?*

C. We see God's sacrificial love.

1. We see God's sacrificial love in Abraham. Just as Abraham gave his only son as a sacrifice, so the Father did not spare his own Son for the world.
2. We see God's sacrificial love in the ram God prepares. The ram God prepared in Isaac's place represents Jesus Christ, who died on the cross for our sins.
 - John the Baptist said, "He is "the Lamb of God who takes away the sin of the world."
 - He himself is the sacrifice that atones for our sins-- and not only our sins but the sins of all the world. (1Jo 2:2 NLT)
 - God so loved the world that he gave his only son. Jesus died on the cross for our sin. If God is for us, who can ever be against us? Since he did not spare even his own Son but gave him up for us all, won't he also give us everything else? (Rom 8:31-32 NLT)

[Transition] *What spiritual lesson does the story teach? God's sacrificial love and Jesus Christ's substitutionary death.*

Conclusion

Let me remind you of three questions. First, why does God test us? It is for our good. Second, why should we obey God? This is because obedience demonstrates how much faith we have. Lastly, what spiritual and theological lesson does the story teach? We see God's sacrificial love. When God tests our faith, it is surely for our good. So we should obey and show our faith. We should show our faith by obedience. Let your faith make a difference in your life. Live it out with yourself. Live it out with your family. Live it out with your study. Live it out with your ministry. Live it out with your future. If you pass the test of obedience, you will find yourself blessed like Abraham.

APPENDIX I

SERMON TWO MANUSCRIPT: JUDGES 10:6-12:7

Subject: How did God deliver Israel from the Ammonites through the Judge Jephthah in spite of his self-interest, business mind, and naïve vow?

Complement: By empowering Jephthah with the Spirit of God in fighting against the Ammonites.

Main Idea: God delivered Israel from the Ammonites through the Judge Jephthah in spite of his weaknesses—his naïve vow, self-interest, and businesslike attitude—by empowering Jephthah with the Spirit of God when fighting against the Ammonites.

Homiletical idea: God is still working in spite of your weaknesses.

Purpose: by listening to this sermon, my audience will understand

1. To know that Jephthah reflect their sinful nature
2. To feel that they are like Jephthah (negotiating with God and making a rash vow)
3. To be encouraged by the author's intent that God is still working in spite of their weaknesses.

Introduction

In 1999, a 25-year-old man was arrested after he forced employees into the back room of a shoe store in a New Jersey town. After a 15-year sentence, the man was released from a prison. The very next day, the man, now 40 years old, took a bus and went to the same shoe store. He entered the store and demanded cash, telling two workers to go to the back room. He took cash, the worker's cellphone, and fled on foot. After a few hours, the man was arrested by the Police. A Police Chief said, "Maybe [prison life is] the only life he knows, and the only thing he could think of was going back to the same store and doing the same crime again.

This man was trapped in a cycle of evil. He returned to it, and he may return to it again when he is released years from now. We see this man's story throughout the book of Judges. The recurring evil cycle does not just belong to the arrested man. The same story is introduced in the Bible. Israel commits sins, and God punishes them through the oppression of alien nations. The Israelites repent and cry to the Lord for deliverance from

their enemies, God raises up a leader, a Judge, to deliver his people, and finally the Israelites enjoy God's salvation. But before long, Israel turns away from God again. We label this the times of the Judges. Let's jump to the story.

Background and Conflict (10:6-16)

Israel vs. Ammonites/ Israel vs. God/ Conflict with the heart and mind of God Himself

Israel had been shattered and crushed for eighteen years. This time it was by the Ammonites who oppressed all the Israelites east of the Jordan in Gilead. Israel was oppressed politically and economically. They had no freedom when the Ammonites were around. But wait! The people cry out to God! They lift their voices to YHWH and say "Oh, Lord, we have sinned against you. We have done wrong before you. Please, listen to us and save us from this uncircumcised people." And God answers. He sends them a mighty warrior, a hero, Jephthah. Here is how it started.

Rising Action (10:17-11-28)

Imagine we are in Gilead, north east Israel. Can you see that mountain? Its peak almost reaches over 3,500 feet. It's heavily forested. Can you see the plain? It's covered with cows and sheep. Cows are chewing fresh grasses, bulls are bumping into each other, and a flock of sheep is following their shepherd with short, quick steps like kindergarten children. A few small Shepherd dogs are guarding them like chaperones. Can you smell that? It's relaxing fragrance of balm [long]. Gilead is a lovely place, and this is the place our mighty warrior Jephthah was born and raised. He's happy kid, except for one thing [Pause]: his mom was a prostitute. Jephthah's father's name was Gilead, a bona fide Gileadite, who happened to visit a prostitute one day and had a son, Jephthah.

[Transition] *Be quiet!*

Can you hear the hum of a thousand voices? Several people crowd around Jephthah's house. There seems to be an argument and neighbors are watching. Jephthah's step brothers tell him, "You won't get any of our father's inheritance because you are the son of a prostitute. Get out of here and don't come back." The people who are watching agree and shake their heads, "No inheritance for the prostitute's baby." Do you agree with them?

So Jephthah flees to the land of Tob. In a single day he loses everything. He loses his home, his family, and countrymen. He has never had any respect. I can only imagine. His face must be flushed with anger, his heart burning. He may say, "Just wait! I will rule over you someday." Our hero Jephthah doesn't just roll up in a ball and hide in a corner. He doesn't take drugs or drown his sorrows at the bar. Jephthah dusts himself off, picks himself up, and becomes an overcomer. Jephthah was tough and courageous. He always had to fight to survive, but now living in the wilds of Tob had given him a new toughness, a shell of harshness that kept other people at a distance. Other roughnecks

heard about him and sauntered out to the wilderness, to the land of Tob, to join his rank. Jephthah's "new gang" raids the territory of Israel's enemies and carries off plunder. Although he was forced from his own home, he still defends and befriends his own people by attacking their enemies

[**Transition**] *As Jephthah's fame as a gang leader grows, the Israelites fall into great distress. The Ammonites are attacking them. The Israelites don't have a leader to fight against them. They have no choice but to ask Jephthah, a mighty warrior but still the son of a prostitute.* [**Pause**]

Now Jephthah is watching the elders of Gilead troop up the hill. Their heads down, except for the occasional nervous glances to see whether Jephthah and his ruffians might attack them. They reach the top of the hill and stand before Jephthah. They raised their hands in a gesture of surrender and pleading. Jephthah says to them: "What in the world do you want?" Their response: "Please, come help us! Please be our commander. Help us fight the Ammonites! The Ammonites are unbearable! They have destroyed our towns. Please, can you help?"

Jephthah indulges his feeling of being a reject from his own home in Gilead, so he says, "A commander is not enough. If I come with you and if the LORD gives me victory over the Ammonites, Will you make me a ruler over all Israel?" Because they have no choice, they accept his proposal and make him ruler and commander of the army.

Climax (11:29-40)

At that time the Spirit of the LORD comes upon Jephthah and empowers him to win the battle. As they move throughout the land of Gilead, Jephthah's army drives the Ammonites back. The Israelites are on their way to winning the war. But the war isn't over yet. He still has many battles before him. So, Jephthah makes a rash vow to the LORD. He says, "If you give me victory over the Ammonites, I will give to the LORD whatever comes out of my house to meet me when I return in triumph. I will sacrifice it as a burnt offering."

The entire context suggests that he has been contemplating human sacrifice from the beginning. An ordinary sacrificial animal (ox, sheep, goat) would hardly come out to meet him from his own house. A pet dog would hardly have been an acceptable sacrifice to any god. Even though he believes in God, Jephthah is also surrounded by the gods of his day. It would have been standard for a people who worshiped idols to give their children in worship to them. He was a man that God was going to use, but he was also a man of his times.

Jephthah crushed the Ammonites. They resisted with strength, but it was useless. So they fell like leaves blown by the autumn wind. They probably looked like a

preschooler fighting a UFC heavy weight champion. Jephthah smites and shatters the Ammonites. Finally, the battle is over, and the Israelites gain back their freedom.

Resolution

Then, Jephthah and his army proudly return. Now Jephthah is not only a mighty warrior in terms of title, but he is a mighty warrior in terms of deed. The army march in a grand parade, and Jephthah is at the head of the parade. The town's people welcome him. Just picture an old man kneeling down before him and saying, "Jephthah, you saved us from the Ammonites. Our gracious God sent you for us. Now we are free. Thank you so much! Thank you so much."

He is walking confidently, taking strong strides, but then he sees his house and slows down, his feet begin to drag. He even stands still for a moment in the middle of the road, gazing at his house. What should he do? His mouth is dry, his stomach is churning, and his heart is pounding. He could hear his daughter coming to the door. No! No! Don't be the first thing that comes out of the house. He opened his mouth to warn his daughter, but too late. Out she comes and his heart sink. Jephthah tears his clothes in anguish. "Oh, my daughter! You have completely destroyed me! You've brought disaster on me! For I have made a vow to the LORD, and I cannot take it back."

Jephthah the mighty warrior overplayed his hand and paid a tragic price. When he sacrificed his only daughter, God was silent. Jephthah might have expected God to come up and save his daughter like He did for Abraham, but Jephthah wasn't Abraham, and there was no voice from heaven, only a punishing silence.

Theology and Application

This is the story of Jephthah, the mighty warrior. What can you learn from this story? What lessons can we take away from Jephthah's story?

The first lesson is "Do not be like Jephthah." In the beginning of the war, God empowered him enough to win, but out of insecurity, Jephthah made the awful vow to sacrifice a human. It was his way of manipulating God. He followed a Canaanite worldview where gods could be bribed. If only he had known the Word, he would have known that God clearly prohibited human sacrifice. But he didn't know, and as a result, he sacrificed his only daughter. This is the end of the master negotiator. Jephthah ends up with tragedy. Jephthah's example makes it clear that God is not to be bargained with in this way. Do not be like Jephthah. You can't manipulate God. He isn't a means to an end. No, He is the all in all. He doesn't exist to bring *us* glory. We exist to bring *him* glory. So we follow his Word to bring him glory.

But guess what! We are all like Jephthah. We try to negotiate with God to achieve our own desires. We may bargain with God: "Oh! Lord. I am in trouble. Please

listen to me this time. If I get a job this time, I will serve you more.” We *use* God to attain our desires. Yes, we are Jephthah from one degree or another, at one time or another. I am Jephthah, and You are Jephthah.

[Transition] *So here is a second lesson: God is still working in spite of your weakness. Some of you may be discouraged by your weakness. You may wonder whether God’s plan will be completed in your lifetime because of your weakness. The final lesson is an answer:*

“God is still working in spite of your weakness.” We have weaknesses, but God’s plan will surely be accomplished. God’s plan will not fail. Jephthah was filled with self-interest and personal ambition. He tried to negotiate with God so that he might one day become a ruler. He even made a naïve vow that cost him the life of his beloved daughter. However, listen carefully to the narration in the story: “Jephthah judged Israel for six years” (Jdg. 12:7 NLT). Jephthah is introduced as a man of faith in Hebrews 11:32. This shows that God still continued His work of delivering Israel through Jephthah the judge, despite his weaknesses, and graciously empowered Jephthah by His Holy Spirit to drive out the Ammonites. In spite of your weaknesses, God empowers you with the Holy Spirit to complete His plan. God is the protagonist in your story. God is at work amidst depths of human weakness.

Conclusion

Many of you may feel like you are right there with Jephthah in deep grief. You may feel like you have made a total mess of your life. You too may have broken God's holy laws and lived only for momentary self-interest. If you feel more like Jephthah than Jesus, repent of your sins and receive God’s grace. The Apostle Paul said, “For it is by grace you have been saved.” Grace depends utterly on God through Christ Jesus who died on the cross for our sins and rose from the dead. Jephthah was moved by self-interest and ambition, but Jesus was moved by pity and love for us. Jephthah wanted to be a king and control people, but Jesus wanted to be a shepherd and serve us. Jephthah negotiated with God to get what he wanted, but Jesus silently died on the cross to fulfill God’s will: saving us from our sins. Jephthah’s life ended in tragedy, but Jesus rose from the dead and sits on the throne. That’s why I say to you with confidence. “**God is still working in spite of your weakness.**” That’s how great he is. He can take a crooked stick and use it to perform miracles. He can take five loaves and two small fish and feed a crowd. He can use you, in spite of your weakness. God is greater than your sin, far more powerful than Satan. He CAN use you, just as he used Jephthah. Praise God!

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